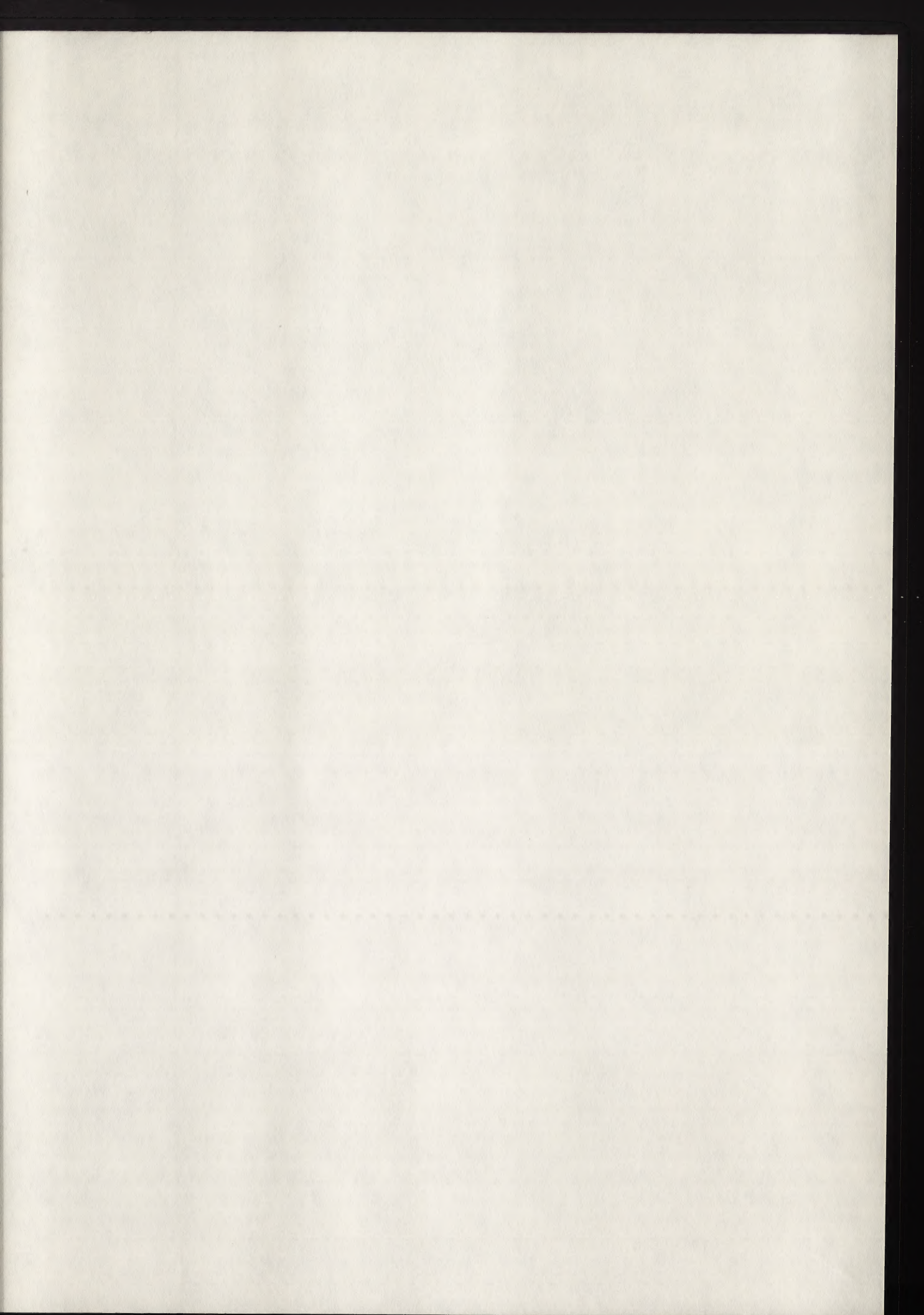
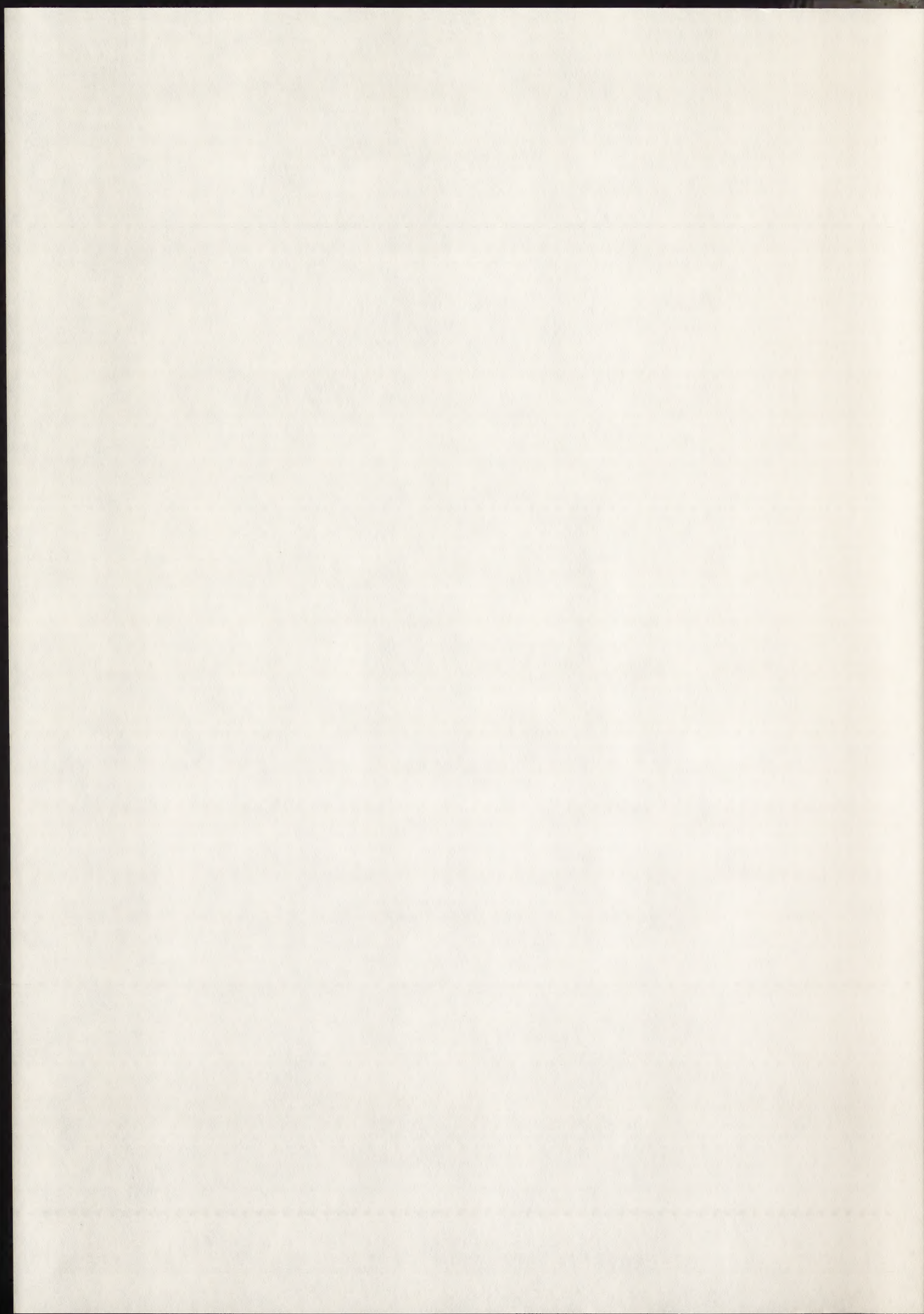


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AN ILLUSTRATED MAGAZINE
PUBLISHED BI-MONTHLY

VOLUME NINE

EDITED BY
FREDERIC FAIRCHILD SHERMAN



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GIOVANNI BELLINI: THE FEAST OF THE GODS
Collection of Mr. Carl W. Hamilton, New York City

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME IX NUMBER I · DECEMBER MCMXX

BELLINI'S FEAST OF THE GODS



IOANNES BELLINVS VENETVS. P. MDVIII." Thus runs the signature of the latest masterpiece by Giovanni Bellini that has come to America.

And thus runs the account of it given by Vasari in his *Life of Titian*:

"Duke Alfonzo of Ferrara having, in the year 1614, furnished a small room, some of whose panels he entrusted to Dosso desired to have there some paintings from the hand of Gian Bellino

as well; who made in another panel a butt of red wine with bacchanti, musicians, satyrs and other drunken males and females around it, and near by a Silenus all nude (sic) and very beautiful, astride his ass, with figures round him having their hands full of fruit and grapes: which work was in truth carried out and coloured with as great care as any one of the finest works that Gian Bellino ever did, although in the way of treating the draperies there is a certain sharpness of edge in the German fashion; but this has no importance, because he was merely imitating a picture of the Flemish (sic) Albert Dürer which at that time had been brought to Venice and placed in the Church of San Bartolomeo, a fine thing and full of many beautiful figures painted in oils. Gian Bellino wrote on the above mentioned butt these words IOANNES BELLINVS VENETVS P. MDVIII; which work he himself not being able to finish on account of his extreme old age, was taken over by Titian, as superior to all the others."

This picture, after leaving Ferrara, was in the Ludovisi and Aldobrandini collections in Rome, and then found a long resting-place in England at Alnwick Castle. Our old friends, Crowe and Cavalcassele saw it there and commented upon it in that balanced opposition of phrases which we so often note in them, and which seems to be due to the collaboration of the journalist, unwilling to sacrifice any of his ready-made haphazard phrases, and the true dilettante. "The gay and sensual scene" which Bellini painted "in extreme old

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age, and on the brink of the grave, . . . with the lightsome heart of youth," is both "a composition remarkable for simplicity and an elevated feeling of selection" and "a quiet orgy on the bank of a stream at eventide."

From the Duke of Northumberland this great work has passed into the collection of Mr. Carl W. Hamilton of New York, who is now generously giving the public a chance to enjoy it in the Metropolitan Museum.

Few pictures are better authenticated; and if, a generation ago before the amazing chronology of Bellini—that Tree of Jesse of the whole Venetian School—was worked out, it was permissible and even logical to question whether it might not be the work of some one of the closest pupils of Bellini's old age, such as Bissolo or Basaitti, such a doubt can no longer arise. We at last know Giambellino in all the stages of his incredible development, almost year by year; and, with this increased and detailed knowledge, all doubts of the complete authenticity of this work are laid to rest. The background is clearly Titian's, but no less clearly the figures are Bellini's. And we have his name and the date in his own hand.

Author, date, even the original commission and the payment (85 gold ducats), provenance, the wanderings of the picture, and now its home, being all known without possibility of question, the only thing that would seem to be in suspense is, in each case, the impression this achievement may make upon the beholder—that almost incalculable reaction between the creations of genius and the public, for which words are so inadequate.

I have hesitated a long time, and have come with much misgiving to the conclusion that in accepting the editor's kind request to write on this picture for "Art in America" the only thing I could do would be to try, however inadequately, to communicate the first impressions the picture made upon me. They have no interest in themselves. But the ultimate *raison d'être* for looking at a work of art is to derive pleasure from it, direct pleasure and that indirect enhancement of life and expansion of spirit which is the transcending overtone to the immediate sensuous impression; and so there is a certain value in the record of any contact between art and the enjoyer.

With this faint encouragement in my mind, I venture to transcribe the few words I wrote in a letter to a friend, after I had first seen the picture, although in some ways it seems a foolish and perhaps indiscreet thing to do.

The letter dates from January, 1917, and I give it without further apology:

"The Bellini is the most fascinating, the grandest and the most mysterious picture I have ever seen. I knew the photographs, but they in no way whatsoever prepared me for the reality. I have come straight to it from the two famous companion pictures by Titian in Madrid [the "Worship of Venus" and the "Children's Bacchanal"] and, enchanting as they are, in comparison with this these joyous scenes seem almost empty and obvious! For the poetry of Bellini's picture is so profound that one feels one can never exhaust it, nor even entirely understand it. The interpretation of the theme has an unexpectedness and originality that make one realize it is the result of the dreaming and brooding of a great and of a ripe mind. Titian's "Bacchanal" is a frolic of young animals, with, it is true, something of the gravity of the Giorgionesque spirit; but Bellini's "Feast" is (to use an expressive commonplace) on another plane. His figures are true Gods, but not the Gods one is prepared for, not the conventional figures, which, however nobly interpreted, one would tend to read off in the light of what other artists had prepared us to expect. Bellini's Gods fascinate, but they also puzzle the imagination, leading it on and on into paths where it has never before strayed.

The abiding impression this picture has left on me is of having in it come in contact with one of the profoundest and most original Poets the world has ever had, and in a mature and wise and, as it were, already aloof phase of his creative genius.

Of course this impression could not be conveyed without Beauty: but there is something in the picture deeper and more haunting than the beauty that meets the eyes. It has in it the thrill that certain rare voices have when they sing to us airs we know. But over and beyond the familiar melody, there is here a new *Mode*, with intervals and cadences of poetry that no literature has ever prepared us for.

But it is as hard to write about such a thing as it would be to write about one of Bach's grandest Organ Toccatas—I mean, to write about its spiritual, poetical qualities. Only a Poet (in verse or prose) should touch it. Nor is even that necessary, since Bellini has conveyed it all so completely in his own medium.

And what a medium! The composition perfectly holds and satisfies the desire of the eyes for space and balance, variety and repose, simplicity and richness; and the colour is grave and lovely. There is a rivulet of pale and luminous blue running through the whole composition, like a melody of Mozart, breaking finally into that star-shower of blossoms that wreathes the head of one of the young Goddesses. The Titian landscape is full of beauties that are perhaps less unusual, yet with many surprises too, with its glorious play of light, its luxurious foliage and its sparkling water.

But it is the great group of Divinities, who, at rest and play, are all dominated by the solemnity of the Dionysiac Mystery, that forever enthralls the imagination."

Mary Lyon Berenson

SOME SIENESE PAINTINGS IN AMERICAN COLLECTIONS

PART THREE

The Diptych, by Paolo di Giovanni Fei, in the collection of Mr. Philip Lehman (Fig. 1), is a very pleasing and representative example of the little portable altar-paintings to the execution of which Fei appears to have devoted so large a portion of his professional activity. Still bright and fresh in their gilding and in their colour, the two panels have come down to us in an untouched and almost unaltered state. In their compositions, and particularly in that of the enthroned Virgin, they strongly recall a very similar, but somewhat earlier, diptych by Paolo in the Academy at Siena (Stanza III, No. 146). The diptych at New York belongs to the artist's more advanced period and already shows, in its forms and draperies, a broadening out of his earlier manner. With a single exception, the types are entirely characteristic of their author. Curiously enough, however, the chubby and vivacious little Christ-Child reveals a singularly marked, although no doubt quite casual, resemblance to the Infants of Lippo Vanni, and especially to the Babe in the Madonna picture, likewise belonging to Mr. Lehman, illustrated by us in the earlier part of this article.

The St. Galganus and a holy Bishop, by Taddeo di Bartolo, in the collection of Mr. D. F. Platt (Fig. 2), although not immune from partial restorations, are authentic and highly characteristic specimens of Taddeo's art. Of the two figures, that of the boyish knight Galgano is, no doubt, the more engaging, and is, for that matter, by no means the least attractive of the many representations of this popular young warrior-saint which Sienese painting has handed down to us. In the severe and elderly Bishop, the artist has had a less romantic subject, but here, also, he has avoided all dullness by his effective arrangement of the draperies, which give to the figure itself a certain pleasing sense of rhythmic motion. Whatever their other merits, the most striking quality of both panels lies in the surprising brilliancy of their colour, which has lost little or nothing of its original clarity and force, and which is both heightened and relieved by the gold in the embroidered portions of the garments. Stylistically, the two paintings still belong to the earlier half of Taddeo's career, and can hardly have been executed much later than 1395.



FIG. 1. PAOLO DI GIOVANNI FELT: DIPTYCH
Collection of Mr. Philip Lehman, New York City

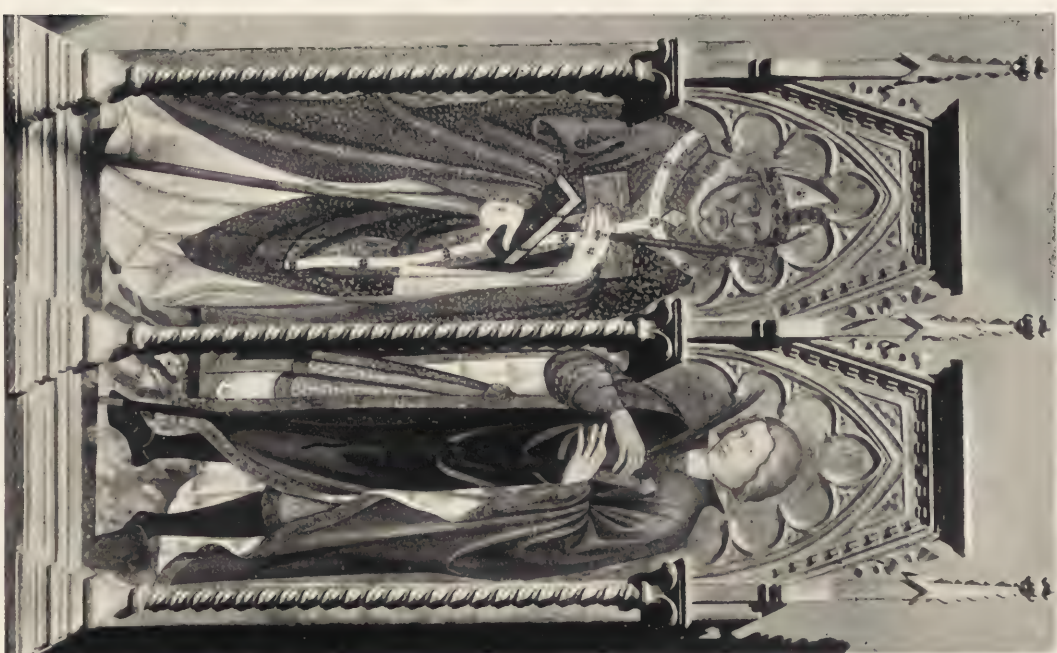


FIG. 2. TADDEO DI BARTOLO: ST. GALGANUS AND A BISHOP SAINT
Collection of Mr. D. F. Platt, Englewood, N. J.





FIG. 4. ANONYMOUS FOLLOWER OF TADDEO DI
BARTOLO: MADONNA AND CHILD
Collection of Mr. and Mrs. George Blumenthal, New York City



FIG. 3. MARTINO DI BARTOLOMEO: SS. ANTHONY, STEPHEN, JAMES AND GALGANUS
Collection of the late Theodore M. Davis, Newport, R. I.



Needless to say, although now united in the form of a diptych, they were at one time compartments of a polyptych and stood on opposite sides of the now missing central panel.

The SS. Anthony, Stephen, James and Galganus (?); the Baptist, the Annunciation and St. Nicholas—belonging to the collection of the late Theodore M. Davis of Newport, R. I.¹ (Fig. 3), despite their general acceptance as works of Taddeo di Bartolo, are not by Taddeo, but by that artist's liege pupil and follower, Martino di Bartolommeo di Biagio. This is unmistakably evident from the heads, alone, of the various figures, all of which display the peculiar oblong, almost rectangular, structure, the full cheeks and strongly developed jaws, which are distinguishing features of Martino's types as compared with those of Taddeo. The folds and disposition of the draperies are hardly less characteristic of the pictures' true author, to say nothing of the colour. Fairly well represented in his native Tuscany—at Siena and more especially in the neighbourhood of Pisa—Martino is scarcely known outside of that particular section of Italy. His hand can be recognized only in two or three scattered paintings in other parts of Europe. The panels here illustrated are, so far as we are aware, the only examples of his work at present in America. Fortunately, they are to be classed among the best of his tempera pictures. In them, Martino reveals a dignity and monumentality of style which fairly rivals that of his master, while he seems actually to surpass Taddeo in the more purely plastic qualities of the extraordinarily well poised and solidly planted figures. It is again hardly necessary to state that the four panels, with their corresponding pinnacle-pieces, were once only the lateral compartments of a large altar-piece. The saint with the sword and the martyr's palm, to the extreme right, does not represent St. Paul—as the modern "gothic" inscription at the base of the panel would have us believe—but, in all probability, either St. Julian or St. Galganus.

By an anonymous follower of Taddeo di Bartolo is a Madonna and Child in the collection of Mr. and Mrs. Blumenthal (Fig. 4). This panel, which for pure decorative beauty and winsomeness of sentiment is certainly one of the most attractive paintings of its period in America, has likewise been ascribed to Taddeo. Up to the present the attribution to the well-known Sienese master has met with unanimous approval on the part of the various critics and students who are acquainted with the picture. Again, however, we find

¹ These panels are, we understand, now in the Metropolitan Museum at New York.

ourselves obliged to disagree with such a consensus of opinion. That the types of both Mother and Child betray a distinct family likeness to those of Taddeo, and that the attitudes and disposition of the figures themselves are closely reminiscent of certain of that artist's compositions,² is undeniable and evident. On the other hand, however, a little attentive examination cannot fail to reveal the superficial nature of these resemblances, as well as to disclose the notable differences in style and feeling which separate the painting in question from the authentic creations of its presumed author. The shape and outline of the heads, the limning of the separate features, the peculiar sweetness and amiability of expression in the faces, the simply natural treatment of the draperies, the delightful softness and delicacy of the colouring are all, in reality, very unlike anything we meet with in Taddeo's signed and certain works. That master's strongly specialized types, with their highly characteristic contours and their reserved and pensive, almost melancholy, cast of countenance, have little enough in common with the fully-rounded visages and the smiling, frankly innocent, air of the two figures which greet us here. Taddeo's forms are always more carefully modelled and more strongly felt, his draperies are always arranged with greater artistry and a much more conscious regard for linear effects, than is here the case. His colouring, again, is deeper, harder, and far more brilliant, his design more precise and firm, while his technique, with its polished and enamel-like surfaces—more especially in the flesh parts of his pictures—is quite unlike that which characterizes the execution of this lightly-painted panel. With such a marked difference of style and spirit to distinguish it from Taddeo's work as we are accustomed to know it, it seems hardly necessary to offer any further apology for our inability to support the accepted attribution of Mr. and Mrs. Blumenthal's picture. That the painting is not by Taddeo, but by one of the many artists who, in different parts of Italy, came more or less directly under the spell of his wide-spread influence—in this instance a painter of quite unusual charm and gifted with a truly exquisite colour sense—is, to our mind, quite evident. Who this "ignoto" may have been, we are, however, once

² Both in their grouping and in their separate motives, the two figures present the most striking resemblance to those in the central panel of Taddeo's triptych (dated 1400) in the chapel of S. Caterina della Notte at Siena, for a reproduction of which work—the finest and also the least known of Taddeo's larger altar-pieces—see *Rassegna d'Arte*, August, 1913, page 121. The analogies between the two compositions are so marked and so complete as to leave virtually no doubt that the author of the picture at New York must have owed his design either to this or to some other almost precisely similar painting by Taddeo.

again at a loss to say. His peculiar style certainly does not tally with that of any of Taddeo's known Sieneſe or Pisan imitators. That he was neceſſarily a native of Tuscany need not, however, be taken wholly for granted. There is, in fact, much in his work—in its ſimple ingeniousneſs of feeling, as in the ſoftneſs and *morbidezza* of its modelling and colour—that is not excluſively Sieneſe and which reminds us almoſt more of the early painting of Umbria. It is not impoſſible that our “anonimo” may have hailed from that part of Italy. Be this as it may, there can be no poſſible doubt as to his cloſe derivation from Taddeo, and it need occasion no ſurpriſe that, as a follower of that much-imitated artiſt, he ſhould not only have reflected his choſen maſter's types, but that he ſhould alſo have felt no compunction in making direct uſe, in this particular compoſition, of one of his model's own deſigns.

The ſcene from Life of St. Anthony Abbot by Stefano di Giovanni (“Sassetta”) in the Lehman Collection (Fig. 5), although but a recent addition is not entirely unknown to ſtudents of Sassetta. It was, in fact, reproduced, ſome four years ago (at which time it was in the poſſeſſion of Prince Ourouſoff at Vienna) by Herr W. Suida, in his *Öſterreichiſche Kunſtſchätze* (1911, Tafel LVIII), as the work of an unknown Sieneſe painter of the late Trecento, and was afterwards mentioned, as a quite unmiſtakable production of Sassetta, by Mrs. Mary Logan Berenſon, in a note on certain of that maſter's paintings, in the *Rassegna d'Arte* for December, 1911. As Herr Suida's publication is, however, one that is hardly likely to have found its way into the hands of more than a very few American readers, we feel that the picture in queſtion well deſerves a ſecond reproduction here, both on account of its unuſual artiſtic intereſt, and as belonging, in all probability, to a diſmembered altar-piece, a portion of which is to be identified in one, if not in two other panels which have long been in America and which are today to be ſeen in the Jarves Collection at New Haven.³ As is the caſe with the New York picture, the panels at Yale University illuſtrate events in the life of the celebrated Saint of Coma, but whereas the ſubject-matter of the latter leaves no room for miſinterpretation, the precise ſignification of the ſcene represented in Mr. Lehman's painting is difficult to divine, ſince it does not ſeem to coincide with any of the better known episodes in the ſtory of the venerable founder of the Egyptian Cenobites. The uncertainty of its ſubject need not, however, interfere with our

³ Nos. 48 and 53. See Sirén, *Catalogue of Jarves Collection*, Plates 57, 58.

appreciation of the picture's extraordinary charm, which lies, for that matter, less in its human note than in its deeply effective setting. Finely rendered and full of character as is the lonely, white-bearded figure of the aged Hermit-Saint, it is the strangely mysterious spirit of the world in which it moves that chiefly magnetizes our attention and holds us as in a spell. The wonderfully imaginative, though at the same time singularly realistic, winter landscape, with its leafless trees, its scattered animals, its winding stretch of water, its dark, undulating hills and distant snow-clad mountain, its towering castle, its wild cloud-streaked sky, and, above all, its overpowering sense of silence, constitutes, indeed, one of the most profoundly impressive scenic visions to be met with in the entire range of Sienese art. Certainly, among Stefano's own surviving works, it would be difficult to point to any other painting which so clearly reveals the deeply poetic nature of the master's temperament, or which shows, to greater advantage, his keen sensitiveness to the influence of Nature's varying aspects and moods. Of the picture's direct relation to the larger of the two panels at New Haven there can be little or no doubt.⁴ Not only are both paintings equal in size and form, but the type of the silver-haired saint is common to both, while the technical handling and the treatment of the draperies are likewise very much the same. The connection with the smaller of the Jarves panels may appear somewhat less certain, owing to the picture's different shape and dimensions, as well as to the fact that the holy hermit is here represented as considerably less advanced in years. Neither of these discrepancies is, however, sufficient to do away with the probability that this painting, also, belonged originally to the same altar-piece. Apart from an unimportant injury to the lower portion of one of the New Haven pictures, all three panels are happily in excellent condition, Mr. Lehman's, more particularly, being in a truly admirable state of preservation.

By an anonymous follower of Sassetta is *The Way to Calvary* of the John G. Johnson Collection in Philadelphia. The panel (Fig. 6) is a companion-piece to one of similar style and dimensions, representing the Descent of Christ into Limbo, in the Fogg Museum at Cambridge, Mass. (Fig. 7). Both pictures are equally remarkable for their fine preservation and their effective compositions, and both have awakened the admiration of all who have seen them on account of their varied and striking colour, but while the Cambridge panel

⁴ The connection was remarked by Mrs. Berenson in the above-mentioned note (*Rassegna d'Arte*, December, 1911).



FIG. 8. ANONYMOUS FOLLOWER OF SASSETTA: VIRGIN AND CHILD
Collection of Mr. Philip Lehman, New York City

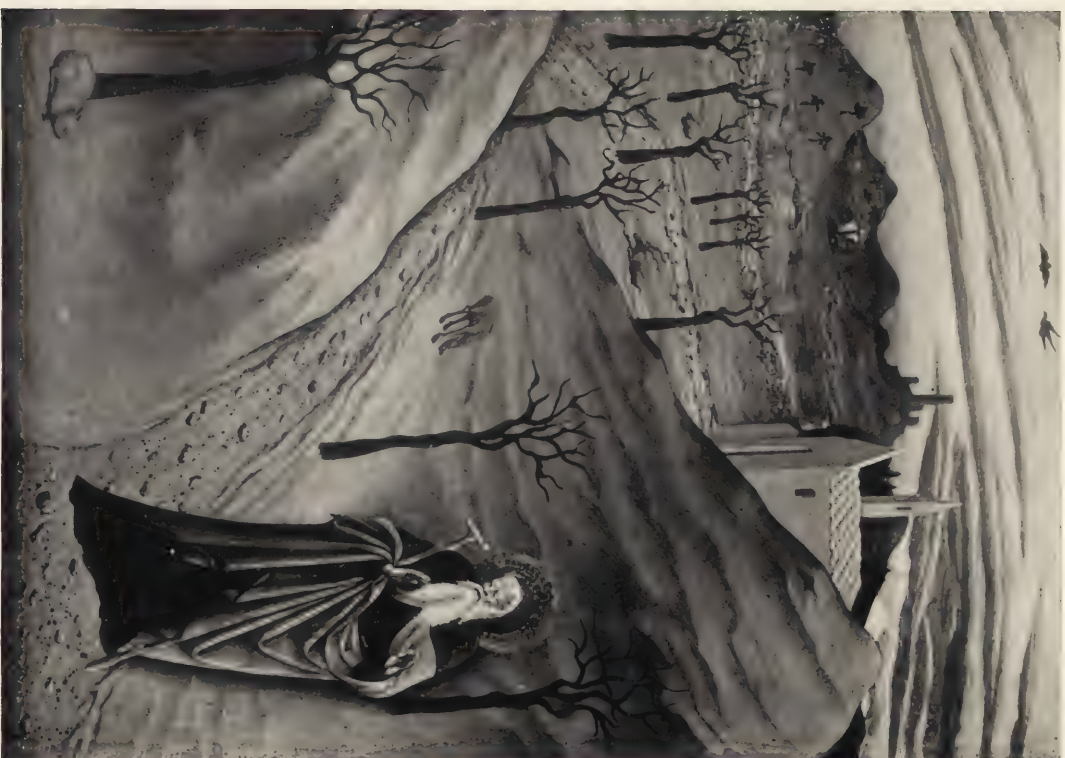


FIG. 5. STEFANO DI GIOVANNI. "SASSETTA." SCENE FROM THE
LIFE OF SAINT ANTHONY
Collection of Mr. Philip Lehman, New York City



has, during the past few years, become familiar to many students,⁵ that in the Philadelphian collection has remained comparatively unknown, and has, so far as we are informed, never yet been published. Although both paintings have, since their arrival in America, met with unhesitating acceptance as genuine and thoroughly representative works of Sassetta, and although this opinion has been shared by more than one authoritative European critic, we have already had occasion to express, in a recent note,⁶ our fixed doubts as to their being in reality by that artist's hand. We can here only repeat what we there said. To our mind, the compositions of the two panels are, in all probability, based upon original designs by Stefano, but the actual painting of the pictures, as such, is ascribable not to him, but to an able pupil. This is—at least to us—convincingly evident in a number of respects. Aside from any reference to the colour, the figures (more especially in the Johnson panel) lack the fineness of proportion, the ease of action, and the comparative stability, common to those of Sassetta; the disposition of the draperies is, in many instances, very unlike his; the types, while undoubtedly Sassettesque, reveal peculiarities of feature and expression—not to mention, in certain cases, an undeniable touch of coarseness—hardly to be found in the models from which they are derived; the execution—more particularly the drawing of the faces and the forms, and the treatment of such a significant detail as the hair—differs noticeably from the more careful, delicate, and evenly controlled technique which we are wont to associate with the master's authentic work. On the other hand, the compositions themselves, the architecture and the landscape in the Philadelphia panel, the fantastic setting of the Descent into Limbo, are, as we have already hinted, so strongly characteristic of Sassetta that it is difficult to believe that we are not here in the presence of designs furnished by the master himself. That these two pictures were executed, if not in Sassetta's *bottega*, at least under his partial supervision, seems to us all but certain—but even if this were not actually the case, there can be no question as to their direct connection with the master's art. The technical and stylistic peculiarities which they present, and to which we have drawn attention, answer exactly to those which we find in certain paintings attributable to one of the several artists who have

⁵ The picture has been spoken of at length, in a justly appreciative article by Professor Paul J. Sachs, in the *Harvard Graduates' Magazine* for March, 1916. See also *American Journal of Archaeology*, January-March, 1918, XXII, 97.

⁶ See *Rassegna d'Arte*, July-August, 1918.

hitherto been classed together under the convenient and elastic name of Pellegrino di Mariano. By the same hand, for instance—as we have likewise had occasion to point out in the note referred to above—is a picture, formerly in the Museo Cristiano, and now in the Pinacoteca, of the Vatican, representing the Flagellation, which agrees almost precisely in size, as well as in character, with the two panels at Cambridge and Philadelphia.⁷ The additional fact that this picture has for its subject a scene from the Passion, would certainly seem to justify the supposition that it may have belonged to the same series of which our two paintings once formed a part—that is, to a long predella devoted entirely to representations of the closing episodes of the Saviour's earthly sojourn. Like the panels in America, this Vatican picture is remarkable for its pure and flower-like colour, while its architectural staging is, again, highly characteristic of Sassetta. Whether, however, it actually formed part, or not, of the same series as that of its trans-Atlantic companions, there can be no possible doubt as to the common authorship of all three paintings. Of other probable or certain works by the same hand, we shall have more to say in a future note. For the present it is enough for us to have identified, in this "pseudo-Pellegrino," one of the closest of Sassetta's direct followers—a painter who, in addition to his assimilative faculties, reveals himself as a particularly vivid and delightful colourist.

Also by an anonymous follower of Sassetta is the Virgin and Child in the Lehman Collection (Fig. 8). Here we have another painting which would doubtless be set down unhesitatingly by the average critic, to the credit of the ever-accommodating Pellegrino. The picture introduces us, however, to an as yet unidentified pupil of Sassetta. It differs distinctly, in fact, in its forms and handling, in the peculiar type of the Virgin, and in its cool and temperate colour-scale, not only from the very inferior signed performances of Pellegrino,⁸ but also from the various other panels that have, at different times, been fathered upon that much misunderstood artist. Its author, while betraying, in a quite unmistakable fashion, his immediate descent from Sassetta, reveals, none the less, a very definite character of his own. The idiosyncracies of his style are, indeed, so pronounced that they can hardly fail to lead to the recognition of other works by his hand. For the present, however, we must

⁷ For a reproduction of this picture, see the above-mentioned number of *Rass. d' A.*, page 109.

⁸ For an example of Pellegrino's signed work, see the picture reproduced by us in *Rassegna d' Arte*, July, 1919, page 168.



FIG. 6. ANONYMOUS FOLLOWER OF SASSETTA: THE WAY TO CALVARY
The John G. Johnson Collection, Philadelphia, Penn.



FIG. 7. ANONYMOUS FOLLOWER OF SASSETTA: DESCENT INTO LIMBO
The Fogg Museum of Art, Cambridge, Mass.

again content ourselves with having drawn attention to his artistic personality. Apart from his inherited decorative sense, and in compensation for a certain hardness in his drawing and technique, our painter displays a colour gift of quite unusual refinement, and it is in its low-keyed and refreshing harmony of tones that Mr. Lehman's panel will make its chief appeal to many. As for the picture's design, we need but compare it with such of Sassetta's paintings as his Madonna-pieces at Bosciano, in the Mignanelli collection at Rome, and in that of Mr. and Mrs. Blumenthal at New York, in order to realize how closely the pupil has sought to imitate the patterns of his master, more especially in the tortuous outlines of the Virgin's mantle. His copy, however, no longer possesses the freedom and natural ease of Stefano's originals—there is already something conscious and almost calligraphic in the disposition and designing of the draperies, something wiry and yet not wholly flexible in the drawing of their curves and folds. Nevertheless, the design in itself is not lacking in effectiveness and contributes its full share to the very decorative impression of the picture as a whole. Apart from a few slight abrasions in the Virgin's mantle, the painting is in an excellent state. Worthy of notice are the little medallions of the Annunciation and the rather unusual decorative motives which fill the angles of the frame.

F. Mason Perkins

A PICTURE OF OTTAVIANO NELLI

PANEL paintings of Ottaviano Nelli are rare; besides the polptych of Pietralunga of 1403 I can only think of the Renouncement of St. Francis and the Circumcision in the Gallery of the Vatican and a Madonna and angels of the Fabri Collection, Rome (*Rassegna d'Arte*, 1910, p. 76). To these one should add the *Adoration of the Magi* of the Museum of Art at Worcester, Massachusetts (p. 24).

This small panel terminates above in a pointed arch; the Virgin seated in front of the shelter holds the Babe who accepts the offering of the kneeling Gaspard; behind him the upright figure of Balthasar is seen in the act of removing the crown from his head whilst Melchior

points towards the Child with his right hand. On the right near the Virgin St. Joseph stands grasping a long stick. Higher on the left a servant holds the three horses which brought the Wise Men; from the right two camels are seen emerging from a valley situated between rocky mountains on which are placed fortified castles; opposite are depicted the two shepherds, one of whom carries a musical instrument, while the sheep graze nearby watched over by a dog. High up we see the star and four adoring angels.

Our attribution to Ottaviano Nelli must seem absolutely clear to anyone who knows the art of the great Gubbian master. A comparison of this Adoration with his authentic works, makes all further arguments superfluous. All the figures composing this picture of the Worcester Museum have their counterpart in the Trinci Chapel of Foligno, better still in the frescoes of the apse of St. Agostino in Gubbio. But a striking resemblance exists between the St. Joseph with his strange cap, ornated with sheep's skin, and the same figure in the Circumcision of the Vatican where even the ornamental design engraved in the nimbus is identical.

But while it is easy to attribute this picture to Ottaviano, it is more difficult to accurately date and give to it its precise place in the long artistic career of this painter who has not yet been studied as he deserves and of whom we possess many works, few of which, however, are dated. There are the Madonna of the Belvedere of Gubbio and the polyptych of Pietralunga of 1403, some detached frescoes in the Gallery of Assisi of 1422 (for the greater part work of assistants), the Trinci Chapel at Foligno of 1424, and poor fragments of a fresco in the church of S. Croce at Urbino, the remains of a decoration executed between 1428 and 1432.

To me it seems probable that the panel at Worcester was made between the Madonna of the Belvedere of 1403 and the Trinci Chapel of 1424, nearer the former date than the latter and that it is one of the oldest works of the master which has come to us. In confirmation of this we have the elongated and elegant forms of the figures, the types of the faces with little shade and relief, and the still simple and somewhat schematic manner of draping the clothes. In his late works and even already in the Trinci Chapel of 1424, Ottaviano loses the charm of the faces which had characterized his first two works, the types become more vulgar, the shading executed in dark colours, the folds large and the form of the human body heavy and massive, faults which do not as yet appear in the Adoration of the Magi.

This work is besides certainly entirely executed by the hand of the master who, when he became famous, relied too often upon the help of his collaborators.

This is not the place for a complete chronological list of the works of Ottaviano but I may repeat that the panel at Worcester was probably executed in the first ten years of the fifteenth century. The colours are rich and varied, those more often adopted by a miniaturist than by a painter, but all the same gay and harmonious. The decorative effect is very great and an intimate and religious sentiment emanates from the sacred scene.

Umberto Gnoli

AN OTTAVIANO NELLI IN THE WORCESTER MUSEUM

THE Worcester Museum some months ago bought, and published¹ a most winning picture representing the Adoration of the Magi, of which an outright attribution is prudently avoided and a problematic one hazarded as "Possibly by Michele Giambono." To the general or immature student who is not familiar with Venetian painting of the early fifteenth century there may be nothing very strange in this, especially as there existed certain common stylistic elements in the European schools of the period and particularly between those of Venice and Umbria, to the latter of which the Worcester picture unquestionably belongs. And the error would perhaps not be as startling were it not the typical product of a well-known hand, which even those responsible for the present attribution will easily recognize as that of Ottaviano Nelli.²

It is one of Nelli's most characteristic works (and Nelli was a master who changed little in the course of his life, so far as we at present know). Only it is daintier in sentiment and more precious in treatment than the frescoes in the Palazzo dei Trincei, the Pietralunga and the Assisi Virgins. One might be tediously explicit and indicate innumerable points of similarity between this and other

¹ In the Bulletin of the Worcester Art Museum, April, 1920.

² I am pleased to learn that such a master of Umbrian painting as Mr. F. Mason Perkins agrees with my attribution.

pictures wherein the master, even were he disguising his manner, betrays himself, but in a brief and hurried protest and a case as clear as this one, it ought to be enough to lead the attention from the general look, the idiosyncracies of mould and movement to such peculiarities as the short heads, the bird-like faces and faces with round bags under the eyes, the long straight lids, the heavy upper lips, the woolly lamb's curl of the hair.

The maturity of the style would put the Adoration about fifteen years beyond the dated polyptych at Pietralunga (1403) into the period between 1415 and 1420.

Richard Offner.

A PAINTING OF ANTONIO DA VITERBO

I DO not know if the Madonna and two angels adoring the Child Jesus of the Worcester Museum has already been attributed to Antonio da Viterbo called "il Pastura," but it certainly is a work of his. To convince one of this it is sufficient to compare it with the Nativity of the Gallery of Viterbo, where the kneeling Madonna is represented in the same manner escorted by angels, in front of an open shelter supported by square beams. In the Adoration of Worcester the form of the faces is slightly longer and while it preserves the manner of draping of Perugino, the type of face with its small mouth, round chin, very faint eyebrows and stringy hair reminds us rather of Pintoricchio from whom the entire scenery with its rocks and small scattered trees, is also copied. The panel at Worcester is the best work of the Viterban master as one may judge from the grace of the adoring figures, the plasticity of the forms, the intimacy of the subject and the subtlety of the landscape with its green tone against a clear sky. Anterior to the frescoes of S. Maria di Corneto of 1509, I believe this work to be executed after the collaboration of its author with Pintoricchio in Orvieto and the Borgia Apartment of the Vatican, and therefore probably about 1500 when the artist returned to his native town.

Umberto Gnoli



ANTONIO DA VITERBO: ADORATION OF THE CHILD JESUS
The Museum of Art, Worcester, Mass.



OTTAVIANO NELLI: ADORATION OF THE MAGI
The Museum of Art, Worcester, Mass.



ON A PORTRAIT OF THOMAS SULLY PAINTED BY HIMSELF

THOMAS SULLY did not, like his friend Henry Inman, depreciate portrait painting and consider it a lesser art. It is true that the art had frequently degenerated into the portrait manufactory against which the great portrait painter William Hogarth railed. Thomas Sully was eminently a portrait painter, and could say of Gilbert Stuart: "I had the privilege of standing by the artist's chair . . . a situation I valued more, at that moment, than I shall ever again appreciate any station in life." Struggling against heavy odds he won for himself a place beside Stuart, Neagle and Inman.

Thomas Sully was born June, 1783, in Horncastle, England. His parents were English actors who moved to the United States in 1792, induced by West of the Charleston Theatre in South Carolina. Young Sully went to school for a short time in Charleston and had as a schoolmate the gifted Charles Fraser in 1793. In 1795 he was placed in an insurance office. Always busy drawing and neglecting his work, he was presently placed with a Frenchman named Belzons, a miniature painter who was an uncle by marriage, to learn drawing. The Frenchman's irritability caused a stormy scene and Sully left after a brief period in 1799. He then started for Richmond where his brother Lawrence was established as a miniature painter. In 1801 they both moved to Norfolk and there the sight of the paintings by Benbridge started Thomas Sully painting in oils. In 1804 Sully moved back to Richmond and later to Petersburg. The death of his brother in 1804 left him with his sister-in-law and nieces to support, and he returned to Richmond. In 1805 he married his brother's widow in North Carolina. In 1806 he went to New York. Always anxious to improve his work Sully at this time visited the eccentric John Wesley Jarvis and John Trumbull. Jarvis communicated freely whatever information he could. It is amusing to contrast his generosity with the peculiar proceeding of Trumbull. Sully had to pay Trumbull a hundred dollars and have a portrait painted of his wife, and Trumbull kept an air of secrecy about the entire matter.

An ardent admiration for the portraits of Gilbert Stuart turned Sully's steps to Boston and as soon as his finances allowed he was on his way. He moved his family to Hartford in 1807, and went on alone to Boston. A letter of introduction to Andrew Allen, the

British consul, brought about a meeting with Gilbert Stuart, who was as generous about giving the results of his experience as Jarvis had been.

In the autumn of 1808 Sully returned to New York. Lack of employment led him to offer his services to Jarvis, who remarked, "It is a great shame that it should be so," and employed him and paid him generously. In February, 1809, he went to Philadelphia and shared a studio with Benjamin Trott, the miniature painter. Philadelphia was to remain his more permanent home for, although he travelled much he always returned to that city as his place of residence. Sully's prices in Philadelphia in 1809 were at first fifty dollars for a portrait. This presently fell to thirty, and he accepted with eagerness the proposal of certain gentlemen to sail for London and copy "the best masterpieces." The remuneration was to be three thousand dollars, but the plans did not materialize and Sully made the trip for fourteen hundred, regardless of circumstances, and bent on improvement. "I will not dwell," he wrote later, "upon the slavery I went through, nor the close economy used to enable me to fulfill my engagement; but, although habitually industrious I never passed nine months of such incessant application."

He left New York on June 18, 1809, and arrived in Liverpool July 13. He first visited Birmingham, where his grandmother lived, and then went on to London. There he met C. B. King, the portrait painter, and they shared quarters in Buckingham Place, Fitzroy Square. With King, Sully visited Benjamin West, presenting a letter from William Rawle. In Sully's own words, West gave him "the advantage of his instruction and the free use of his pictures."

Sully also had a letter to Sir Thomas Lawrence. He wrote: "A miniature painter named Miles, who used to be in the employ of the Emperor Paul of Russia, upon Paul's death came to America and taught drawing. He gave me a letter to a number of painters, among whom was Sir Thomas Lawrence. He received me warmly on Miles' account, but was too much of a gentleman not to add, 'and on your own also'."¹ He also visited Sir William Beechy and Henry Hopner. Indefatigable in his desire to progress he made extensive notes on the methods of the various painters he met. With King he studied anatomy by candlelight and seriously impaired his eyesight. After nine months he returned to Philadelphia again sharing the studio of Benjamin Trott.

¹ See the "Recollections of an Old Painter," by Thomas Sully in *Hours at Home*, November, 1869.

In 1811 he gave some instruction to Charles Robert Leslie. What it amounted to, Sully himself has told. He wrote: "Just before Leslie went abroad I said to him, 'Charles, you know nothing of oil painting, I'll give you a lesson.' I painted the head of an old man for him, he following me, and in a short time he learned all the trickery of painting in oil. He was intensely grateful for this little service."

Portraits of Dr. Benjamin Rush and George Frederick Cooke, the actor, date from the year 1813. In 1818 Sully went to New York. March and April of that year he visited Baltimore. In 1821 he went to "Monticello," the home of Thomas Jefferson, near Charlottesville, Virginia, to paint a full portrait of the great Virginian for West Point.

In August, 1821, he was again in Baltimore. Presumably returning to Philadelphia he made two trips to Boston, one from July to September in 1831, and another in 1836.

A second visit to England was made in 1837. Sully wrote: "In 1837 I again went to England, and while there painted a portrait of Queen Victoria on a commission from the St. George's Society of Philadelphia. After I had almost despaired of being able to obtain a sitting, my friend, Lord Francis Edgerton, secured Lord Palmerston's influence in my behalf. I called one day on the latter; he had just turned out of his bed and was sipping his morning coffee. 'Everything is arranged', he said, 'the Queen will sit today at ten'." Blanche Sully, the artist's daughter, accompanied her father on this trip and gave an entertaining account of these sittings to Anne H. Wharton, who quotes from the conversation in her book, "Heirlooms in Miniatures." In 1838 they returned to the United States.

In 1840 he visited Washington, D. C., from April to June, Baltimore from June to September, and by December of the same year he was in Boston. He revisited Charleston, South Carolina, for the first time in many years, in December, 1841, staying until 1842. He again spent the winter of 1845-1846 in Charleston. He was in Providence, Rhode Island, in June, 1847, and in Boston, July, 1848. He visited Richmond from April to June, 1849, in October, 1850, and June, 1851. He was in Baltimore in October, 1852, and June, 1853.

Concerning Sully's later days, A. H. Wharton wrote: "Miss Blanche Sully, who is still living (1898) in Philadelphia, relates many interesting stories of her father and mother. . . . Miss Sully says that her father painted most industriously through the hours of

daylight, but as soon as the light began to fade he would call for Blanche, whom he playfully called his 'walking-stick'; and together they would sally forth for a ramble into the country, which was not so difficult to reach in those days."

An excellent photograph showing Sully at his easel is reproduced in Joseph Jackson's "Market Street." Besides this there are a number of self portraits and several portraits painted by his friends.

Thomas Sully died on November 5, 1872, and the obituary notice in the *Philadelphia Enquirer* for the next day read: "It is with no ordinary feelings of regret that we announce the death of the eminent and venerable artist Thomas Sully. This event, in which Philadelphia feels a special loss, took place on Fifth Street above Chestnut. Mr. Sully, who had attained the venerable age of ninety-one years, had been in delicate health for some time particularly since receiving a fall last winter, the effects of which were aggravated by the severe heat of the previous summer."

Such was the life of the man whose portrait by himself now hangs in the Corcoran Gallery of Art. The draughtsmanship is excellent. The artist has in this picture surpassed in the delineation of character his other self portraits. Most of these are painted with the generalization of the British portrait painters like Raeburn and Romney. The portrait in question is drawn with the restraint of Dominique Ingres.

The picture shows a white-haired man with deep blue eyes against a dark red curtain. The only relief to the dark coat and black stock is the narrow strip of white collar. The picture measures thirty by twenty-five inches. It is reproduced by the permission of Mr. C. Powell Minnegerode, the Director of the Gallery.

Theodore Dalton



THOMAS SULLY: SELF PORTRAIT
The Corcoran Gallery of Art, Washington, D. C.



RICHARD PATON'S "ACTION BETWEEN THE SERAPIS AND BON HOMME RICHARD"

IN THE long story of the Revolt of the North American Colonies from the oppression of the British Government of the day there are some incidents which stand out in such high relief, and so entirely apart from the strife of the rival parties, that they can never cease to thrill. They belong equally to the annals of heroism and fortitude of the two countries, and so, with the common language, help to constitute the heritage of both Britain and the United States. The most conspicuous illustration that could be cited is perhaps that of the famous battle of Flamborough Head on September 23, 1779, between an English squadron under Captain Pearson on the "Serapis," and an American squadron under Captain Paul Jones on the "Bon Homme Richard." This great life and death struggle has never ceased to inspire historians, poets and painters throughout the intervening hundred and forty years; and will continue to do so as long as patriotism remains a pride and a virtue in the two countries.

The story has been told so many times, not only by the two great leaders in the battle, but by the historians past and present of both countries that it is not necessary here to recapitulate the details, except to say that in this, as in so many other victories, the spoils were not all to the victors; for, whilst Captain Paul Jones, fighting against uneven odds, scored a victory, it was purchased at great sacrifice of life and material, and the British convoy got away with a fairly clean pair of heels. We are now more particularly concerned with the pictures to which the famous action gave birth, and of which the most important and best known is that by Richard Paton which just recently passed to America. A glance through the Royal Academy catalogues of the year or two following the action reveals the forgotten fact that its topical as well as its historical character was fully realised by the marine painters of the day. The two most prominent artists of the sea at that period were Dominic Serres, R.A., and Richard Paton, and both were represented at the Royal Academy of 1780 with naval pieces mostly inspired by recent events, and each exhibited a picture of the action between the "Serapis" and the "Bon Homme Richard." The first "echo," so to speak, we have of the fight is Grigniou's portrait of Captain Pearson,¹

¹ It may be mentioned that in the Paris Salon of 1781 was a bust of Paul Jones by Houdon, No. 261.

which was No. 188; and it was not until, following the order of the Catalogue, and reaching the ante-room, that we come upon Richard Paton's eighth exhibit of the year, No. 314. "The action between the Serapis, Captain Pearson, the Countess of Scarborough, and Paul Jones's Squadron." A little further on, but still in the ante-room, we come to No. 359, Dominic Serres's "The Engagement between the Serapis, Captain Pearson, and the Countess of Scarborough with Paul Jones's and his Squadron." These were all that appeared in the Royal Academy of that year; but at the rival exhibition, the Free Society of Artists of the same season, Thomas Mitchell, an employee in the Royal Dockyard at Deptford, also had a picture of the battle, and it was this same Thomas Mitchell who exhibited another picture of the same event in the Royal Academy of 1781, No. 174. One of these two pictures by Mitchell was lent by the Rev. E. Elton to the Naval Exhibition, London, in 1891, No. 416. Eight years later, to pass over the interval, Lieutenant William Elliott exhibited a picture of the same action at the Royal Academy; the same artist also sent to the Society of Artists, 1790, another picture of the fight "from a different point of view."

These do not exhaust the list of contemporary pictures inspired by the famous action; but it is interesting to note that they were all painted by ex-seamen, for Paton, Serres and Mitchell had all served at sea, and their pictures therefore all have a professional value which would be denied to those of the mere landmen. Our more immediate concern, however, is with Richard Paton and his picture of the battle. Of Paton all that is known is that he was born about the year 1717, that he was found as a poor boy on Tower Hill, London, by Admiral Sir Charles Knowles (who died in 1777) and by him taken to sea. How long he remained here it is not known, but probably some years. He subsequently obtained a post in the Excise, and at his death, after a long and painful illness, on March 7, 1791, he was one of the accountants general in that office. It is not known from whom he took lessons in painting, but he began to exhibit naval pictures at the Society of Artists in 1762, and continued to do so until 1770; whilst his pictures appeared at the Royal Academy from 1776 to 1780. He etched as well as painted pictures, and his works in engraved form had a large sale. Edwards, who was somewhat chary of his praise, in his "Anecdotes of Painters," says "it is certain that as a ship painter he produced some good pictures, as may be seen by some of his performances in the Council

Room at the Guildhall, which were presented to the city by the late Alderman Boydell." Other examples of his work are at Greenwich Hospital, and five of his dockyard pictures are at Hampton Court. The portraits in some of his pictures were painted by J. H. Mortimer and F. Wheatley. "He was," says Edwards, "a man of respectable character, but rather assuming in his manner." His naval views were chiefly engraved by Fittler, Lerpinière and Canot, and were published by the Boydells in Pall Mall, all on a large scale, usually about 24 x 20 inches, and nearly all issued at 10/6 each. He was especially good in moonlight effects.

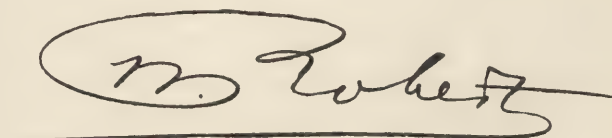
Paton's appointment in the Excise evidently left him ample time to paint pictures for his own pleasure, and probably the royalties which he received from the Boydells for the engravings represented a good round sum. Nearly all his most famous pictures remained in his possession at the time of his death. In March, 1792, the whole of his remaining works came up for sale at Christie's, but the prices were small, ranging from £5 to £42. The engraved picture of the action between the "Serapis" and the "Bon Homme Richard" was lot 69 in the sale, and was bought for 10½ gs. (= £11.0.6) by Captain Vandeput,² who also bought seven of the others. For over a century the picture disappeared, and was discovered in the collection of the late Lord Amherst of Hackney. Even there its importance was not fully recognised, and it is owing to Mr. H. W. Bromhead's researches that its importance and interest came to light. Lord Amherst of Hackney was more famous as a collector of rare books and fine old tapestries than of pictures, of which, however, he inherited a large number; probably this of Richard Paton had been in his family for some generations, until, in fact, 1908. It had, at all events, the good fortune to be in careful hands, for it is in perfect condition, and is unquestionably the most important and interesting pictorial document in existence of the genesis of the United States Navy.

The engraving, now of great rarity, by Lerpinière and Fittler was published by Boydell December 12, 1780. It measures 17½ inches by nearly 23 inches, and the lower margin contains a brief epitome in English and French of the opposing vessels, with a list of the

² I am indebted to my friend, Mr. A. Vandeput, of the Art Library, Victoria and Albert Museum, for the identification of Captain Vandeput. He was George Vandeput, who spent most of his life at sea. He became lieutenant under Captain Hugh Palliser in 1759; and after holding various appointments in 1773 he commissioned the "Asia" line of battle ship for the North American station, noteworthy for an episode which occurred in 1776 off New York; in 1782 he was at the Relief of Gibraltar, and in 1793 was promoted to rear admiral; four years later he was in command of the North American squadron; he died suddenly at sea March 14, 1800, and was taken in the "Cleopatra" to Providence and buried there.

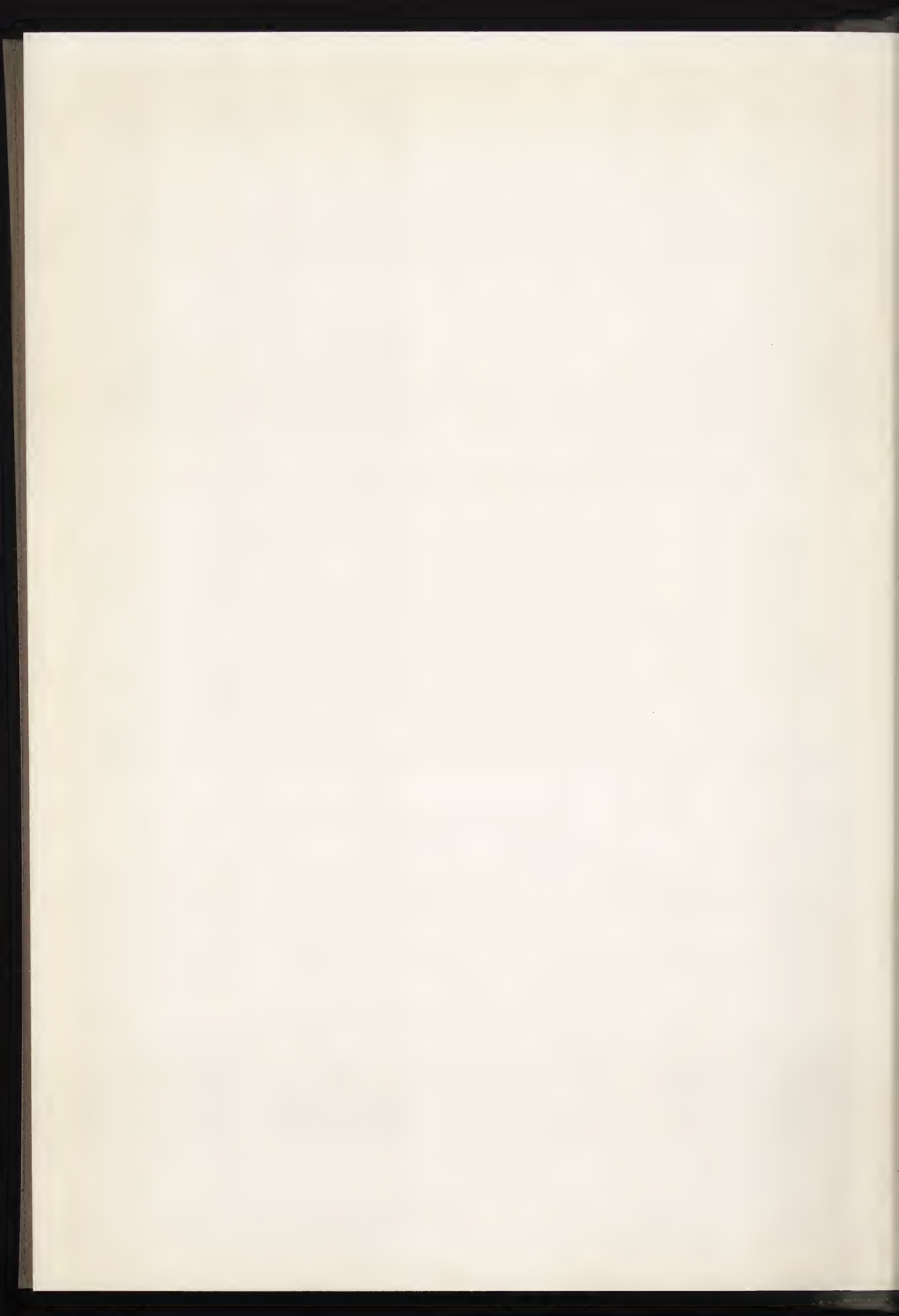
casualties; it is dedicated to Captain Pearson, who was knighted by the British King for his conduct on this occasion.

The time selected by Paton for his view of the action is 8 o'clock in the evening, when "a round harvest moon lit up the scene." The artist evidently based his picture on some first hand information, supplied doubtlessly by officers present. How far it agrees with the diagram of the engagement as printed in Mrs. Reginald de Koven's "Life and Letters of John P. Jones," published by the Scribner's in 1913 (Vol. I, facing p. 450) it is not necessary to discuss. But the picture itself bears out Sequier's judgment that Paton was "a faithful sketcher of vessels," and that "as a rule he succeeded better in colouring the skies or coast scenery than he did when painting the water." The great action is nearing its end, the curtain of night is falling over one of the most famous naval battles in Anglo-American history, and from it the endurance and valour of both countries emerge with unsullied honour.

A handwritten signature in dark ink, appearing to read "M. Robert". The signature is written in a cursive style with a large, looping initial "M" and a long, sweeping underline that extends to the right.



RICHARD PATON: ACTION BETWEEN THE SERAPIS AND BON HOMME RICHARD







SIR WILLIAM PEPPERELL'S ENGLISH SILVER TEA-CADDIES AND SUGAR CANISTER, 1745

SIR WILLIAM PEPPERELL'S PRESENTATION SILVER

THE accompanying illustration displays a pair of massive old English silver tea-caddies and a sugar canister contained in a silver-mounted leather case. The canister was wrought in London in the year 1738-1739 by a goldsmith who cannot be identified in the present mutilated condition of his mark, while the caddies were made a year earlier by a London goldsmith named John Newton.

Each piece is chased in the rococo manner, characteristic of much contemporary English domestic silver and popularised by the French Huguenot refugee goldsmiths and their families. The Pepperell arms and the following inscription are engraved on the three pieces:

LOUISBOURG
SURRENDER'D
TO HIS MAJES^S
FORCES
17 JUNE 1745

The case has silver hinges and joints and a silver handle and plate on the cover, the latter being engraved with the Pepperell arms. Engraved on the large silver plate in front is the following inscription:

IN TOKEN OF THEIR
FRIENDSHIP HARMONY &
SUCCESS AT THE CONQUEST OF
THE ISLAND OF CAPE BRETON
PETER WARREN ESQ^R REAR-ADMIRAL
OF THE BLUE PRESENTS THIS CASE
WITH CANISTERS & SUGAR BOX
TO S^R W^M PEPPERELL BAR^T
LOUISBOURG SURRENDER'D TO
HIS MAJES FORCES
17 JUNE
1745

Restoration has been effected in the leather case in more recent years, the handle and plate and joints on the cover having been made in 1816-1817, a fact determined beyond doubt by the London hall-mark on these parts. The large silver plate in front of the case was made expressly in 1745 for the inscription.

The story of the gallant Sir William Pepperell and his New England force in the capture of the great fortress of Louisbourg in

Cape Breton—one of the most glorious episodes in the annals of Colonial America—is familiar to all and need not be retold here. Pepperell himself was received with signal honour by King George II and was created a baronet, the first native American to receive that honour. Admiral Sir Peter Warren, who presented this silver to Sir William Pepperell, was in command of the British naval force operating with the New England troops. The Commodore, to give him his rank at that time, also presented Pepperell with a large silver salver, which descended by inheritance from the second Sir William Pepperell to his son-in-law, William Congreve, husband of his daughter, Mary Pepperell.

Sir William Pepperell, the second and last holder of the baronetcy,¹ was a loyalist in the American War of Independence and on his departure as an exile from his native land he was permitted by Congress to take away all the presentation silver. The pieces, which are now illustrated for the first time, were bequeathed by him to his daughter, Harriet, wife of Sir Charles Palmer, second baronet, with a portrait group of himself, his wife, baby son (who died young), and his three daughters, Elizabeth, afterwards wife of Rev. Henry Hulton, Mary, married to William Congreve, and Harriet, afterwards Lady Palmer, painted by John Singleton Copley. This picture and the silver have descended as heirlooms to the present owner, Lady Augusta Palmer, of Wanlip Hall, Leicestershire.

A pair of silver candlesticks, bearing the same inscription as the tea caddies and canister, have passed by inheritance to other descendants of the second and last Sir William Pepperell.

E. Alfred Jones.

¹William Pepperell Sparhawk was the son of Elizabeth, daughter of Sir William Pepperell, first baronet, and her husband, Colonel Nathaniel Sparhawk, and by the terms of his grandfather's will was required to assume the surname of Pepperell in lieu of Sparhawk.

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FIG. 1 GIOVANNI DI PAOLO: PRESENTATION IN THE TEMPLE
Collection of Mr. and Mrs. George Blumenthal, New York



FIG. 2 GIOVANNI DI PAOLO: EXPULSION FROM EDEN
Collection of Mr. Philip Lehman, New York

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME IX NUMBER II · FEBRUARY MCMXXI

SOME SIENESE PAINTINGS IN AMERICAN COLLECTIONS

PART FOUR



THE Presentation in the Temple by Giovanni di Paolo in the Blumenthal Collection (Fig. 1), a characteristic and well-preserved panel, comes as a happy addition to the very representative group of pictures by Giovanni's hand already existing in America. It is a work still belonging to the earlier half of Giovanni's career and, like most of the master's paintings executed during the period, clearly shows the influence of Sassetta, although in no wise at the expense of its author's own remarkable personality. The composition itself goes back to that of Ambrogio Lorenzetti's altar-piece of the Presentation, painted in 1342 for the Hospital of Monna Agnese and now in the Uffizi Gallery at Florence¹—a picture as often copied by later Sienese artists as was Pietro's well-known painting of the Nativity of the Virgin now in the Opera del Duomo at Siena. The picture is, in fact, but one of three versions of the same subject by Giovanni known to us, of which it is the earliest as well as the most attractive.² The architectural back-ground is here of particular interest, while the group of the two beggars in front of the open loggia is a piece of *genre* to which Giovanni has done full justice.

¹ This picture has recently been removed to the Uffizi, after having remained for many years in the Florentine Academy.

² The two other pictures here referred to are large altar-pieces—one, formerly in the Hospital of the Scala, is now (No. 211) in the Academy at Siena; its companion is in the church of the Conservatorio di S. Pietro at Colle in Val d'Elsa. Both are much closer reflections of their model than is the case with the panel at New York, which is a comparatively free paraphrase. The painting at Siena adheres most faithfully to Ambrogio's original and is somewhat earlier in date than the picture at Colle. Both altar-pieces are, however, works of Giovanni's later manner.

Calling for attention, again, especially as a study of contemporary fashions, are the two charming female figures at the extreme left of the composition.

The Expulsion from Eden by Giovanni di Paolo in the Lehman Collection (Fig. 2) although published by us many years ago,³ when belonging to M. Camille Benoit of Paris, is known to so few students that we do not deem it necessary to apologize for reproducing it once again, now that it has become the property of an American collector. For fineness of execution and jewel-like beauty of colouring, the painting takes its place among the most exquisite of Giovanni's smaller works, while it reveals, to the full, the highly original and imaginative qualities of its author's peculiar genius. Like the delightful panel of "Paradise" from the Palmieri-Nuti Collection, now in the Metropolitan Museum, it belongs to the earlier years of the master's activity, during which Giovanni's paintings display a depth and brilliancy of colour at striking variance with the almost monochromatic character of so much of his later work.⁴

The Holy Bishop by Giovanni di Paolo in the collection of Mr. Henry Ickelheimer of New York (Fig. 3), though a fragmentary panel is a strikingly typical example of the later phase of Giovanni's development, during which the master's innate propensity for drastic characterization seems at times to have become almost an obsession, impelling him to the creation of marks and figures which to many who are brought into contact with his work for the first time, or who are incapable of appreciating its tonic qualities, may appear almost to border upon caricature. Together with its heightened emphasis on facial expression, this later phase of Giovanni's work shows a distinct striving on the part of the artist toward a general enlargement of his style. This is plainly evident in the broadly-designed and often truly imposing figures which fill the large altar-pieces to the production of which Giovanni seems to have given so much of his time during these later years of his activity (it is to some such altar-piece, beyond doubt, that Mr. Ickelheimer's fragment once belonged). Despite this transformation of the artist's manner, these late works show, for the greater part, no diminution of their author's instinctive decorative tendencies, as the panel here illustrated, with its opulence of ornamental detail, abundantly testifies.

³ See *Rassegna d'Arte*, Oct., 1904.

⁴ Paradoxical as it may sound, it is nevertheless in some of this later work that Giovanni most clearly shows his exceptional gifts as a colourist. The harmonies of tone which we find in certain of the paintings of his later manner are of a subtlety and refinement such as we find in the work of few other painters of his time.



FIG. 3 GIOVANNI DI PAOLO: A HOLY BISHOP
Collection of Mr. Henry Ickelheimer, New York



FIG. 4 MATTEO DI GIOVANNI: MADONNA, CHILD, AND SAINTS
Collection of Mr. D. F. Platt, Englewood, N. J.



The Madonna and Child, SS. William and Sigismund and a Bishop Saint by Matteo di Giovanni in the collection of Mr. D. F. Platt (Fig. 4), a somewhat damaged and restored painting, has long passed as a work of Guidoccio Cozzarelli. There is, perhaps, something in the faces of the Madonna and the Child which, in their present retouched condition, may distantly suggest that painter's work, but, apart from this superficial and in great measure fortuitous point of resemblance, there is nothing in the picture that can, in our opinion, justify its ascription to the weak and sentimental, though at times by no means unpleasing, imitator of Matteo di Giovanni. The painting reveals, in fact, an amount of character and a combination of other qualities hardly to be reconciled with Cozzarelli's flaccid and defective art. That Guidoccio could, for instance, have been capable, at any period of his career, of producing so well-balanced and perfectly-spaced a composition as that which we have here, it is difficult to believe. Nor do we discover, in his independent works, any such sureness of design or any such general technical ability as are displayed in this panel. Still again, while Cozzarelli shows himself, in almost all his known paintings, as an exclusive imitator of his chosen master's mature and full-blown style, the picture at Englewood reveals the closest affinities to certain works of Matteo's early and least-known manner.⁵ This is particularly apparent both in the types and in the formal treatment of the different figures. The heads of the three Saints—which are unaltered by retouching—clearly recall this earlier phase of Matteo's art and are certainly too strongly characterized and too purely Matteo-esque ever to have been due to the mildly imitative Guidoccio. Those of the Madonna and Child are, despite the softening effects of the restoration which they have undergone, still in reality much nearer to those of Matteo than they are to those of his follower. The face of the Child shows, for instance, a vivacity of expression common to many of Matteo's Bambini, but seldom, if ever, to be met with in those of Cozzarelli. The spirited action of the robust little figure, the modelling of its forms, the careful execution of the feet and hands throughout the

⁵ As compared with the relative abundance of his maturer paintings, Matteo's earlier work is very limited in quantity, and is all but unknown to students outside of Italy—nor have we here the necessary space in which to discuss its peculiar characteristics. Paintings belonging to this initial or early phase of the master's career are to be seen at Borgo S. Sepolcro at Pienza, and at Asciano (cf. *Rassegna d'Arte*, Dec., 1908). Siena itself possesses but one example of this period in the beautiful free copy of Simone Martini's celebrated Annunciation which, together with its accompanying panels, still adorns the church of S. Pietro in Ovile. Two very characteristic little Madonna pictures belonging to these same green years of the artist's activity are in the Museo Civico at Ravenna and in the collection of the late Mr. H. P. Horne at Florence.

picture, the effective treatment of the draperies, are likewise quite beyond anything we might reasonably expect from the brush of Matteo's conventional and lymphatic pupil. Of the admirable simplicity of the composition itself, with its clearly detached forms and highly successful indication of space, we have already spoken and need say no more. Without further discussion, in fact, we feel that we may safely set aside the attribution to Cozzarelli and admit this very interesting little panel to a definite place among the genuine works of Matteo's younger years. Damaged as the picture is, it has actually lost but little of its true character and still preserves much of its original strength of colour.⁶

The Virgin Martyr by Matteo di Giovanni in the Lehman Collection (Fig. 5) despite its appearance of relative completeness, has clearly been cut, by some modern vandal, from a large church altar-piece. That it is by Matteo there can be no shadow of doubt. Not only is it in every respect fully indicative of its true author, but it furthermore shows him in a peculiarly characteristic and easily recognizable phase of his frequently modulating style. Its broad and firm design, the Saint's strongly pronounced and comely type, and the method of the technical handling, all point to a work of Matteo's riper years, executed, in all likelihood, at a date not far removed from 1480—during the most evenly-developed period, that is, of the master's career. The fragment's obvious merits cannot but lead us keenly to deplore the loss—or rather the wanton destruction—of what must have been one of the most important, if not one of the finest, of Matteo's larger paintings. That the picture, in its entirety, contained a composition somewhat similar to that of the famous "Santa Barbara" altar-piece in S. Domenico at Siena—albeit with the Virgin and the Child, rather than a single figure, in the central post of honour—is fairly patent. Who the particular Saint here represented may be, it is, in the absence of any distinguishing symbol, no longer possible to say.

Its warm colour and gentle sentiment lend a special charm to the unpretentious but very pleasing little Madonna, Child, and Saints by Matteo di Giovanni in the Blumenthal Collection (Fig. 6), which seems to have been painted by the artist in a particularly tender and unaffected mood. In the arrangement of its composition the panel clearly shows the influence of Sano di Pietro. The introduction of no less than six figures into the limited back-ground space

⁶ The painting was known to us years ago in Florence, at which time, although badly damaged, it was entirely free from restoration.



FIG. 5 MATTEO DI GIOVANNI: THE VIRGIN MARTYR
Collection of Mr. Philip Lehman, New York



FIG. 6 MATTEO DI GIOVANNI: VIRGIN, CHILD AND SAINTS
Collection of Mr. and Mrs. George Blumenthal, New York





FIG. 7 MATTEO DI GIOVANNI: MADONNA AND CHILD
Collection of Mr. Philip Lehman, New York



FIG. 8 NEROCIO DI BARTOLOMEO: MADONNA, CHILD AND ANGELS
Collection of Mr. Philip Lehman, New York



is quite unusual for Matteo, but is frequently to be met with, on the same reduced scale of proportion, in Sano's paintings. Despite their strong family likeness, Matteo has lent a sufficient variety of feature to the various saints to avoid any semblance of monotony. Particularly winning in type and in expression is the little auburn-haired Christ, than which the master has seldom, if ever, given us a more purely innocent and endearing representation of childhood.

A comparison of the Madonna and Child, by Matteo di Giovanni in the Lehman Collection (Fig. 7) with that just mentioned will go far toward showing the changeful character of Matteo's style. The contrast between the two pictures is a marked one indeed, and is especially noticeable in the strongly varying conceptions of the Virgin and the Child. The Madonna in Mr. Lehman's picture is no longer the full-bodied, rather plain, but gently affectionate and attentive Mother—thoughtful only of the precious burden in her arms—which we meet with in the Blumenthal panel. We find here, in her stead, a tall and slender, as yet quite youthful, Virgin, whose delicate and highly-individualized features wear a look of dreamy, almost languorous, melancholy and abstraction, as if their owner's thoughts, already prescient of coming sorrows, were but partly mindful of the present. The Christ-Child, also, is no longer the sweetly innocent and smiling babe whose acquaintance we have just made, but a far more energetic and precocious infant, whose little face betrays a capacity for knowledge far in advance of his tender age. Nor are the differences which separate the two pictures confined to their types alone. The warm tones of the Blumenthal picture are here replaced by a low and almost coldly quiet colour-scheme; its soft, full modelling and facile draughtsmanship, by a much more careful moulding of the forms and a far greater precision of drawing. In its execution, again, Mr. Lehman's panel is finished with an accuracy bordering almost upon hardness. Nevertheless, despite its apparent dryness of handling, the picture is one of great decorative distinction, both on account of its refined design and of the perfect harmony of its tranquil colouring with the subdued gold of the frame and background. The hauntingly beautiful type of the Virgin renders the work, moreover, one of the most lastingly attractive of all Matteo's Madonna-panels. The painting is probably posterior in date, by several years at least, to that in the Blumenthal Collection.

The charming Madonna, Child, and Angels by Neroccio di Bartolommeo in the Lehman Collection (Fig. 8) is certainly one of

the most typically representative of Neroccio's works to be seen today outside of Italy. It would, indeed, be difficult to point to any painting by the master—apart from certain of his Madonnas at Siena—which more satisfactorily illustrates the peculiarities of his singularly personal and distinguished style.⁷ The types of the Mother and the Child are those which recur, with subtle variations, in almost all of the artist's pictures, save that the Virgin is here portrayed as unusually young in years. The two boy Angels are somewhat of a novelty for Neroccio, the back-grounds of whose pictures are almost always occupied by Saints. Their introduction here, as well as their peculiarly animated, almost roguish, types, would seem to betray the influence of the artist's popular contemporary, Matteo. Technically, the painting shows Neroccio in his most careful and sure-handed phase. The quality of the drawing and execution is remarkable for its decision and its even finish, the masterly outline and solid modelling of the Christ-Child's little figure calling, more especially, for our unstinted admiration. The finely balanced composition—so aptly fitted to the shape of the panel—is set off to full advantage by the exquisitely designed and decorated frame, which is, in itself, a veritable little master-piece of harmony and proportion. Unlike any of the other smaller pictures of Neroccio, the panel bears, upon the face of the parapet in front of the Virgin, the following inscription: OPVS. NEROCII. DE. SENIS. MCCCCLXXIII. Although this legend, so far as the character of its lettering is concerned, has every appearance of genuineness, we find it difficult, if not impossible, to look upon it as authentic. Its acceptance would, of necessity, fix the picture which it adorns as the earliest signed work of Neroccio's hand, painted at the age of twenty-six and anterior by no less than three years to the well-known signed triptych of 1476 in the Academy at Siena. That Neroccio was already a practising artist as early as 1467 is known to us from records, and there is consequently nothing to be urged against the date on Mr. Lehman's panel from this point of view. The obstacles which stand between us and its acceptance are of another and purely stylistic kind. In our eyes the character of the picture in no way coincides with any such primitive dating as that contained in the inscription. Our knowledge of Neroccio's work and our consequent deductions

⁷ We speak here only of the master's Madonna pictures. America is fortunate in possessing two other highly characteristic paintings by his hand—the exquisite Annunciation of the Jarves Collection, and the remarkably attractive portrait of a young woman in the Widener Collection (see reproduction in *Rassegna d'Arte*, Aug., 1913).



FIG. 9 NEROCIO DI BARTOLOMEO: MADONNA AND CHILD, ST. MARY
MAGDALEN AND S. SEBASTIAN
Collection of Mr. Philip Lehman, New York



FIG. 10 ANDREA DI NICCOLÒ: SS. JOHN THE BAPTIST AND
AUGUSTINE, SEBASTIAN AND BLAISE
Collection of Mr. D. F. Platt, Englewood, N. J.



as to the gradual evolution of his manner, render it, in fact, incredible that this painting should have been executed before the above-mentioned altar-piece of 1476, or before such a panel as that of the Madonna and Child with SS. Jerome and Bernardino (No. 281) in the same Gallery, which latter picture (probably the most perfectly beautiful, by the way, of all its author's surviving creations) must likewise be classed as belonging to the same early "Vecchiettesque" phase of Neroccio's career. Both technically and stylistically the New York panel points, in our opinion, quite unmistakably to its having been painted at a date later by no slight term of years to that which it at present bears—and certainly to a period considerably posterior to that of the two pictures at Siena. We should place it, in fact, far nearer the middle than the beginning of the master's development—at a period when the exquisite delicacy and freshness of his earlier manner had passed into a more conscious and settled, though in its way not less perfect, style. The question here raised is an interesting one for all real students of Neroccio's art, and admits of but two solutions. Either the inscription is, as we are obliged to believe it to be, a singularly deceptive modern forgery⁸—or, on the other hand, the ideas hitherto held by us concerning Neroccio's artistic evolution are wholly erroneous and must give way to an entirely new and different reconstruction of his *oeuvre*. We leave it to those who are sufficiently inquisitive, to arrive at their own conclusions in this regard. If, however, the legend in question lends itself to legitimate doubts, there can be no possible room for uncertainty as to the picture itself, the genuineness of which is too overwhelmingly evident to admit of any question. Although somewhat lowered in its colour by a former varnishing, the painting is still in an almost perfect state of preservation and is free from so much as the slightest sign of restoration.

Despite the splendid design of the central figure of the Madonna, with its nobly spreading silhouette, and notwithstanding its extraordinary attractiveness of colour and of tone, the Madonna and Child, with SS. Mary Magdalen and Sebastian by Neroccio di Bartolommeo in the Lehman Collection (Fig. 9) falls short, in many respects, of the usual high standard of Neroccio's work. This is particularly noticeable in the two Saints. There is a heaviness and vulgarity in the features and a structural inconsequence, not to say say faultiness, in the figure of the Magdalen, a fleshy coarseness and

⁸ It has even withstood a recent chemical test applied by a not incompetent restorer.

a lack of spirituality in the face and expression of the Child, an awkwardness of drawing and of modelling in the Saint Sebastian, which are in such distinct contrast with the usual grace and accomplishment of Neroccio's style as to awaken, and even to encourage, the suspicion that we have here a work designed by the master, but, in part at least, carried out, and marred in the process, by the less sensitive hand of an assistant. Plausible as such an explanation may appear to those who, like ourselves, cannot remain insensible to the picture's evident shortcomings, it must, nevertheless, be set aside as hardly a probable one. There is, in fact, nothing in the actual technique of the painting that justifies us in definitely denying it to Neroccio, nor does the handling reveal any visible signs of the co-operation of a second painter. That the execution, as well as the design, is really due to the master, there seems little real reason to doubt, and we cannot do other than attribute the weaknesses which we have pointed out to a temporary falling away, on the part of the artist, from his customary refinement of feeling and expression. Happily, the defects in question, however undeniable in themselves, are much more obviously apparent in a photographic reproduction than in the original, where they are at least palliated, if not fully counter-balanced, by the extraordinary decorative impression conveyed by the panel as a whole—an impression heightened in no small measure by the wonderful preservation of the dry, transparent colouring, and the fine quality of the gold. Although it would be difficult to fix its date with exactitude, the picture undoubtedly belongs to the earlier period of Neroccio's career. Later, again, than the two paintings in the Sienese Gallery referred to above, it is certainly anterior, by several years at least, to Mr. Lehman's other panel.

The two tall panels of SS. John the Baptist and Augustine, Sebastian and Blaise in the Platt Collection (Fig. 10)—barbarously sawn, in times gone by, from a large altar-piece—are unmistakable works of Andrea di Niccolo. As typical examples of their author's style, they afford the student a very fair idea of the merits and the weaknesses of a painter who is all but unknown, even to many would-be connoisseurs of Sienese art. Although he must be ranked among the minor masters of his time,⁹ Andrea is not lacking either in charac-

⁹ Born, in all probability, somewhere about 1440, Andrea's activity as a painter extends well into the first quarter of the following century. Mainly influenced by Matteo di Giovanni in the formation of his more or less independent style, the reflection of Francesco di Giorgio is distinctly visible in certain of his by no means numerous works. He appears to have remained, to the end of his career, faithful to the traditions of his early education, and to have conscientiously resisted the foreign influences which so rapidly transformed the character of Siena's art during the two opening decades of the Cinquecento.

ter or in interest as an artist. Apart from his frequently effective colour and design, his works reveal, in their quaintly serious Madonnas and Saints, an appealing naïveté of sentiment and expression which goes far toward reconciling us to their possible defects. The two panels at Englewood (to our knowledge the only paintings by Andrea in America) show their author almost at his best and display—thanks in great part to their strikingly brilliant colour and their excellent preservation—decorative qualities of no mean order. Technically and in other respects, they come very close to Andrea's signed altar-piece of 1500 in the Academy at Siena (No. 298) and certainly date from about the same period. That the picture of which they once formed part was very similar in composition to that work is likewise clearly evident.

F. Mason Perkins

THE FORGE

Painted by Francisco de Goya

How strong the mighty Spaniard's magic brush
Has struck the deeper chords of color here
Making for us, without a doubt or fear,
Another masterpiece, where all the rush
Of life gathered in one crescendo crush
Of molten melody seems to uprear
Itself, forging in living fire a spear
To bring the blood of every idler's blush!

The glow of Goya in a bit of flame
Lightens the darkness of the shadowed place,
And touches with strange manliness the mask
That Labor wears forevermore,—the same
Determination stamped on every face
Intent upon its own appointed task.

THE PICTURES OF ROGIER VAN DER WEYDEN IN AMERICA

NONE of the portraits which we consider creations of Rogier van der Weyden has strictly been authenticated by signature or by any other documentary evidence. Although according to an entry in the inventory of the art treasures of Margaret of Austria, there existed at that time a portrait of Charles the Bold by the hand of the Brussels municipal painter, this picture, however, cannot be identified to a certainty with the portrait of the prince in the museum in Berlin. It became the task of experts to prove gradually, as in this case, the authorship of a series of works of Rogier. I made the first attempt at this about 1898 (see the book on the Berlin Renaissance Exhibition, 1899, page 7), and since, the number has greatly increased. At present I know of thirteen portraits, of which three have come to America in the last few years, besides those of the donators in the altarpieces.

Mr. Dreicer, of New York, possesses the portrait of a man entered in my list (*Von Eyck bis Bruegel*) as in the possession of an English collector. Mr. Martin A. Ryerson of Chicago has the portrait of Jan de Gros which was formerly in Bruges with Dr. de Meyer and afterwards in the famous R. Kann Collection (Fig. 2). A short time ago Mr. M. Friedsam of New York became the owner of the portrait of Lionello d'Este (Fig. 1). When I saw this picture in 1909, in the house of Sir Audley Neeld in England, and ascribed it to the Brussels municipal painter, I had no idea whom the picture represented. However, since the coat of arms on the back of the panel has revealed the personality of the sitter (see the excellent treatise on this subject by A. v. de Put in the *Burlington Magazine*, 1911, page 235) my attribution can be supported or rather verified by the documents. For we know that Rogier worked at the court of Ferrara and especially for Lionello d'Este. We are able to compare the work of the Netherlander with the portraits of the same prince by Italian artists. Pisanello, the famous medallist, has not only made several medals with effigies of Lionello but also painted his patron (Bergamo, Morelli Collection). A portrait of Lionello by the little known but excellent painter Giov. Oriolo has been preserved (London, National Gallery).

It is very instructive to observe how originally Rogier has conceived the head and a strong light is thrown on the relation of Italian to Northern composition. If we depended only on the likeness in the



FIG. 1 ROGIER VAN DER WEYDEN: LIONELLO D'ESTE
Collection of Mr. Michael Friedsam, New York



FIG. 2 ROGIER VAN DER WEYDEN: PORTRAIT OF JAN DE GROS
Collection of Mr. Martin A. Kyrer, Chicago

portraits we would hardly recognize the margrave of Este. Happily, however, the crests are his and leave us no doubt—in the escutcheon, the eagle and the French lilies. This is the Este coat of arms after its being augmented by Charles VII of France in 1431. The specific sign of Lionello, however, is the lynx with a bandage on its eyes seated on the helmet. The allegory of this sharp-sighted animal with bandaged eyes is explained by the inscription on the medal: "ne vide quae vides" (do not see what you see) and the same device is probably expressed by the indistinct French inscription on our panel (vie ?

?). The combined initials M. E. stand for: Marchio Estensis. Unsolved remains the word "francisque" under the coat of arms, and also the partly destroyed inscription: "non plus courcelles," in the upper left corner. Van de Put has hinted at an illegitimate son of Lionello by the name of "Francesco," who stayed a long time in the Netherlands and who might have been the owner of the picture.

One would think that the date of the picture was fixed. As a reliable tradition says that Rogier stayed in Italy in 1450, and as Lionello died in October of the same year, the dating seems restricted to a narrow space of time. It is possible, however, that the Flemish master had been in Ferrara before 1450, and that he painted the portrait in his own country even after the death of Lionello from a drawing made in Italy in 1450 or before.

Quite exceptional is the light ivory-colored background from which the clear cut head stands out so effectually framed by the dark hair. Characteristic of Rogier are the bony hands with the long, pointed fingers and the serious almost ascetic expression of the face.

Of no less value than this portrait of Lionello is the one of the Jan de Gros in the Ryerson Collection (Fig. 2). The name of the man has also been revealed by the coat of arms on the back of the panel. The family de Gros seems to have lived in Bruges; at least we find in the church of St. James of that city a chapel founded by Thierry de Gros in the sixteenth century. A certain Jean de Gros probably the man represented was "trésorier" of the order of the Golden Fleece ranking fourth among the officials. This portrait panel which originally must have formed a diptych, together with a Madonna picture, seems to belong to the late works of Rogier and is probably of about 1460.

Of the important religious compositions, which America possesses by the hand of Rogier (besides the one in Mr. Dreicer's collection published in this magazine in April 1917), I prefer the altarpiece with the Crucifixion, of the Johnson Gallery in Philadelphia (Figs. 3 and 4)

to the Annunciation in the Metropolitan Museum of New York. The subject and its severe treatment in the manner of a sculptor are entirely of Rogier's genius. About ten years ago these two panels appeared suddenly in a private French collection and were sold to Mr. Johnson (No. 334, 335 in the catalogue of the Johnson Collection). They formed the outer wings of an altarpiece and are painted very light in tone, almost grey in grey, except for the red curtains from which the figures stand strongly projected. The arrangement of the three figures on the broad plain expresses loneliness and isolation from worldly matters so that the Christian conception of the Sacrifice by death stands out clear, pure and emotional.

The Annunciation (Fig. 5), bought by Mr. Pierpont Morgan, from the R. Kann Collection and given to the Museum of New York, belonged formerly to Lord Ashburnham. James Weale has explained the coat of arms (two keys) in the window pane and in the pattern of the carpet (see Burlington Magazine VII, 1905, page 141). He designates the donator as a member of the family de Clugny, either Thierry de Clugny, who became Bishop of Tournay in 1474, and has been mentioned as the Third Counselor of the Order of the Golden Fleece, or his brother Willem known as the Third Treasurer of the same order. I consider the Annunciation a work of the later years of Rogier the style of the master here approaching that of his great follower, Hans Memling; especially the face of Mary reminds us of Memling.

It is difficult to decide the authorship of the half figure Madonna in the Johnson Collection (Fig. 6). This picture belonged formerly to Rev. Heath, Vicar of Enfield, who like many English ecclesiastics of former years had shown an early understanding of primitive painting. I cannot with a clear conscience maintain the attribution "Rogier," as it is proposed by the Johnson Catalogue (No. 336) quoting my opinion. The connection with Rogier's art is certainly evident and above any doubt, but for a work of this master the drawing seems too full of movement and too rich in detail especially in the body of the child. This picture expresses something of the psychologically refined feeling of the next generation. I dare venture at the supposition that we have before us an early work of Hugo van der Goes. Some features, especially the precocious and melancholic looking child's head, as well as the masterly drawn hands remind us of his art. Certainly this picture is well worthy of the great Master of Ghent.

W. J. Friedländer



FIG. 3 ROGIER VAN DER WEYDEN: THE VIRGIN
AND ST. JOHN



FIG. 4 ROGIER VAN DER WEYDEN: CHRIST
ON THE CROSS

The John G. Johnson Collection, Philadelphia





FIG. 5 ROGIER VAN DER WEYDEN: THE ANNUNCIATION
Metropolitan Museum of Art, New York
Gift of Mr. J. P. Morgan



FIG. 6 HUGO VAN DE GOES(?): THE VIRGIN AND CHILD
The John G. Johnson Collection, Philadelphia



THE ANNUNCIATION OF THE GARDNER COLLECTION

THE panel representing the Annunciation (Page 72), previously in the church of S. Maria degli Angeli near Assisi, but now in the Gardner Collection, Boston, bears the name Fiorenzo di Lorenzo.

Venturi (*Storia dell'Arte*, VII, p. 250) has already refused to admit this attribution to the Perugian painter, considering it a late outcome of the forms of Piero dei Franceschi executed in Lazio and for more precision in Viterbo; he doubtfully ascribes it to Lorenzo da Viterbo and to that period in his career posterior to the fresco of the Mazzatosta Chapel in S. Maria della Verita.

We can observe in this painting the types created by Melozzo da Forli, the forms more pronounced than those of Lorenzo and the perspective whose source may be traced to the works of Piero dei Franceschi.

I agree with Venturi, that this Annunciation is not Umbrian but rather a product of the art of Rome under the influence of Piero and Melozzo and think we might perhaps ascribe it to the Roman painter Antonio de Calvis.

Of this master we have but one painting, the Madonna enthroned between the two St. John's in the Museum of Lisieux, signed *Antonio de Calvis* which I published in the *Bollettino d'Arte*, 1903 (fasc. III). In making a comparison with this authentic work, I attributed to this artist the *Navicella* (Peter walking on the water towards Christ) of the Museum of Lyons, the altar-piece of S. S. Giovanni e Paolo in Rome and without certainty the much repainted fresco with the Madonna, two angels and the donor in the tabernacle of S. Giovanni in Laterano. As a consequence of this, the frescoes in the Oratorio di S. Giovanni at Tivoli have also been attributed to him (*L'Arte*, 1913, p. III). I think we have yet to add another work to this list, namely the Annunciation of Boston. The architecture, as we have already said, is executed after Piero della Francesca; the two figures, the one in profile, the other three-quarters facing, do not offer an easy comparison with the heads of Lisieux which almost face the spectator; however we can observe the same arched eyebrows, the thick curved lips, the strong chin, the long curly hair of the angel, the rather fat hands, the bent little finger of the right hand of the Madonna, the well depicted relief of the draping with its hard, sharp cut folds, the little plasticity of the faces, the borders

of the robes trailing on the ground. The white veil which covers the head of Mary, will be found on the Madonna of the Oratorio of Tivoli, where also the angels are very similar to the one of the Annunciation. The Melozzo-like forms lose some of their strength in the Roman painting, the faces have less relief, and the expression is more inane, but the figures however conserve something of the monumentality of the Master of Forli, the clothes especially are modelled with much force and the architecture which serves as background, is designed with precision.

From its style one may say that this painting dates from about 1480, and at the present stage of our studies and of our knowledge of the Roman school of painting of the second half of the fifteenth century, whose chief was Antoniazio Aquili, it seems to me that it may rightly bear the name of Antonio de Calvis.

Umberto Gnoli

ST. FRANCIS BEFORE HIS CELL

Painted by Giovanni Bellini

Barefooted, in a simple robe of brown,
St. Francis stands before his rock-hewn cell
Here in the dawn, and from his lips there swell
Praises of God that echo up and down
These hills and vales,—touched now with bright renown
Of sacred soil, because one God loved well
Among them chose alone with Him to dwell,
Beyond the walls of yonder little town.

In all the beauty of Bellini's art
There is no page more lovely than this one
Whereon he pictured with supreme success,
And all the wisdom of a thinking heart,
St. Francis standing where the rising sun
Lights up the world with living loveliness.



ANTONIO DE CALVIS: ANNUNCIATION
Collection of Mrs. John Lowell Gardner, Boston



ANTONIO DE CALVIS: VIRGIN AND SAINTS
Musée de Lisieux

OLD AMERICAN SEALS

SEALS have a long and interesting history going back to the earliest days of civilization. The heyday of the personal seal in England and America was, however, in the eighteenth and early nineteenth centuries, when everyone with any pretensions to prosperity carried one or more seals on his fob chain of gold, silver or inferior metal, set with crystal or various varieties of chalcedony and other hard stones. On these stones was carved the coats-of-arms of those who were entitled to bear arms. Others were content with their initials, plainly engraved or interwoven with the prevailing ornament, especially the festoons and scrolls of Louis XVI decoration, while other wearers of seals favoured the head of a Minerva or other figures from Classical mythology, in imitation of ancient Roman intaglio rings. Ardent freemasons carried seals of the Masonic symbols.

Students of eighteenth century portraiture are of course familiar with the fob chains and seals displayed on the men's figures.

Many are the by-paths of antiquarian interest which may be trodden by the seeker after knowledge in the old manuscripts in the Public Record Office in London. The American loyalist documents there abound in antiquarian lore, not the least interesting of which are the personal seals attached to many letters, broken and defaced as are many of them.

I have selected for the illustration of this article eleven specimens of these seals. Among these are eight from the interesting series of fifteen seals on a document dated from Charleston in South Carolina, 13 August 1782, just before the evacuation of that city by the British troops, appointing Charles Ogilvie and Gideon Dupont, the younger, to proceed to New York and intercede for the fifteen signatories to this document to the British Commander-in-chief that their interests may not be unduly sacrificed by the evacuation.¹ This document bears not only the seals but also the autograph signatures of the following loyalists in South Carolina: R. W. Powell, a native of Charleston, a prominent merchant and colonel of the Charleston loyal militia, whose seal is too defaced for identification; John Champneys and Colonel John Phillips, William Greenwood and Colonel John Hamilton, whose seal is a figure of Hope (No. 1). Dr. Alexander Baron, a Scottish physician at Charleston, who enjoyed a great reputation in his profession and was a general favourite, carried a seal of arms which are partially obliterated with part of the motto, SPERAT INFESTIS

¹A.O. 13/133.

(No. 2). Colonel Robert Ballingall, a prosperous planter, whose simple seal of his initials is shown here (No. 3). A letter written by this loyalist from Dundee in Scotland on 19 January 1786 is interesting both for another of his seals and for the old post marks stamped upon it, showing that this letter left Dundee on the 21st and arrived in London on the 25th. This seal is unfortunately damaged beyond construction. The crest is a double-headed eagle and the seal was probably that of the family of Ballingall of Ardarroch, Dundee.

The seal of Colonel William Fortune, an active and popular militia officer in Camden district, is a seated squirrel on a branch and is not of heraldic origin (No. 4). The heraldic seal of James Gordon is No. 5. Major Gabriel Capers, a member of the first and second provincial Congress of South Carolina but afterwards a loyalist, had for his seal a shield of arms, too damaged for recognition, with an elaborate scrolled bordering (No. 6).

Thomas Inglis and Robert Johnston, both prominent in the commercial history of Charleston, sealed this document with the same seal, a man's bust (No. 7). Colonel Zachariah Gibbs and David Fanning also shared the same seal, a classical head (No. 8). The seal of Colonel Thomas Edghill, afterwards an exile in Jamaica in the West Indies, is an olive branch with the word PAIX, not designed but perhaps embodying the fervent desire of this mild loyalist at the moment of signing and sealing this document.

Sir William Pepperell's seal is composed of his crest and initials with the baronet's badge and is affixed to a letter dated 12 May 1784 (No. 9).²

The most elaborate heraldic seal illustrated is that of David Mathews, last Mayor of New York under the Crown, which is on a letter of 12 August 1784 from 34 Norfolk Street, Strand, announcing his departure for Nova Scotia (No. 10).³ This seal bears the arms apparently of Thompson impaling those of Parker, but in the absence of tinctures a definite identification is difficult.

Several other heraldic seals may be seen on these documents. For example, there is that of A. Hamilton of New York on a letter dated 5 February 1787 and addressed to his uncle, Colonel Archibald Hamilton, formerly of Flushing, Long Island, at that time a refugee in Scotland.⁴ Among others are the arms of Samuel Rogers of Massachusetts: a chevron between three stags. Crest, a stag. Motto, *Per Aspera Ad Astra*. A seal used by the Rev. William Walter, the

²A.O. 13/79; ³A.O. 13/100; ⁴A.O. 13/65.

exiled loyalist rector of Trinity Church, Boston, Massachusetts, on a letter written by him on 23 March 1789 from Shelburne in Nova Scotia, bears the arms probably of Onarler impaling those of Chennell.⁵

Two more heraldic seals deserve notice—the arms of Daniel Coxe, the eminent lawyer of Trenton in New Jersey: Quarterly [gules and vert on each quarter a bezant, with the motto, *Vigilantia Præstat*,⁶ and the seal of Captain Archibald Kennedy of the Royal Navy, a native of New York, who became 11th Earl of Cassilis on the death of a kinsman and whose arms are . . . a chevron . . . between three cross-crosslets fitchée . . . , with dolphin crest and the motto, *God Be Guide*.]⁷

A typical seal of the period was one composed of the owner's initials intertwined, such as that of the interesting American divine, the Rev. Jacob Duché, a Philadelphian by birth, a member of Clare Hall in the University of Cambridge and rector of the two churches of Christ Church and St. Peter's in his native city, who is remembered for his fervent and sublime prayer at the opening of the First Congress and afterwards for his opposition to Independence—an eloquent preacher who during his exile in England was chaplain to the Lambeth Asylum for Orphans. This seal is attached to a letter commending the loyalty of James Humphreys, printer, of Philadelphia, (No. 11).⁸ Another specimen is the more elaborate seal of Richard Russell Ash of Charleston in South Carolina, which is composed of his initials and ornamentation in Louis XVI style. This is on a letter to his brother-in-law, Dr. James Fraser, a refugee in England.⁹ Two more seals engraved with the owner's initials may now be mentioned—the elaborately intertwined initials on a seal attached to a letter dated 29 October 1783 from Elisha Hutchinson, of Boston, written from Dover in England. The initials are not, however, those of the writer but probably of another member of this conspicuous Massachusetts family.¹⁰ The same remark applies to a seal of the initials, *J. G. B.* on a letter of 22 May 1788 written by Captain John Kane, of Dutchess county, New York, a refugee in England.¹¹

Initials engraved in similar style were often surmounted by the owner's crest, such as the seal of Dr. Joseph Adams, a Massachusetts surgeon,¹² while another example is to be seen on a document of Captain Alexander Middleton of Virginia: a lion on a tower, the crest of the Earl of Middleton, Scotland.¹³ Although sufficient has perhaps been said here to show that these old heraldic seals are not without

⁵A.O. 13/97; ⁶A.O. 13/93; ⁷A.O. 13/65; ⁸A.O. 13/79; ⁹A.O. 13/128; ¹⁰A.O. 13/79; ¹¹A.O. 13/65; ¹²A.O. 13/85; ¹³A.O. 13/31.

interest, I am tempted to mention one more, the seal of Lieut.-Colonel Propert Howorth, whose military career in America began as a cadet in General Oglethorpe's regiment in Georgia, followed by his participation in Braddock's unfortunate campaign, and ending as Commander of Fort Johnston, Charleston, South Carolina in 1782, when he was banished to England. The seal is his crest and motto: *Credo Christi Cruce*.

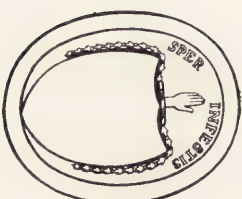
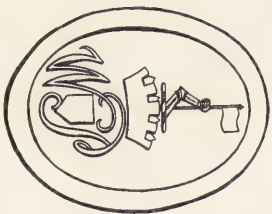
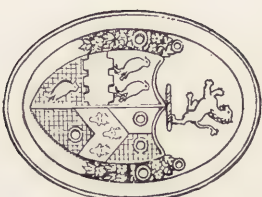
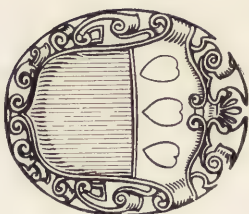
Masonic seals are represented by the specimen on a letter of that adventurous character, Loring John Friswell, of Boston.¹⁴

A curious seal formed of a crown, a skull and cross bones with a sceptre and motto, *Memento Mori*, is on a letter dated 14 December 1785 from the Rev. Bernard Michael Houseal, who was educated at the University of Strasbourg and became minister of the German congregation of Trinity Church, New York, and a Governor of King's College (now Columbia University), New York.¹⁵ Another interesting seal is one showing a threemasted vessel, on a letter from Dr. Henry Norris, a native of New Jersey, but resident in Pennsylvania before his banishment for loyalty.

It may with confidence be stated that all the seals on the historical documents were brought by the loyalist refugees from America to England. In their impoverished condition, when many of them were unable to provide the bare necessities of life, they were not in a position to purchase such luxuries as gold seals. Whether all the seals were engraved in America cannot be determined with exactitude. One fact, however, is clear, namely that there were in Boston, New York and Charleston, as well as other places, skilled craftsmen capable of engraving seals in the prosperous times before the outbreak of the Revolutionary War in 1775. Most of the seals here noticed were made between the years 1750 and 1775.

Two engravers of seals in New York were John Murray, a soldier in the 57th Regiment of Foot in the British Army, who advertised himself as an engraver of seals, silver plate, coats-of-arms, etc. (Rivington's *Royal Gazette*, 28 February 1776). The second was the better known goldsmith and jeweller, Charles Oliver Bruff, at the sign of the Teapot and Tankard, No. 196 Queen Street, at the corner of Golden Hill, New York, whose advertisement in the *New York Gazette and the Weekly Mercury* for June 22, 1778, is headed by a seal of his initials. That this craftsman was enjoying a thriving trade among the British officers and the prosperous loyalists in New York

¹⁴A.O. 13/54; ¹⁵A.O. 13/65.



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in the midst of war is evident from his advertisement and from the fact that he offers to employ a lapidary.

John Henry, of New York, owner of theatres in New York City, Baltimore, Philadelphia and Annapolis, Maryland, left in his will in 1794 three gold-mounted seals, described as one of the twelve Caesars, one of a figure of Tragedy and the third of Hope. Two of these were bequeathed to the well-known New York printers and newspaper proprietors—Hugh Gaine and Rivington.

An interesting document connected with the Revolutionary war is the original commission of John Dumont as first Lieutenant of Loyal Militia, dated 15th November 1776, which is not only sealed with the seal of William Tryon, Governor of New York, but is also signed by him and by the well-known loyalist, Colonel Edmund Fanning.¹⁶

On some of the letters written by Dr. Benjamin Franklin from London between the years 1772 and 1774 to Thomas Cushing is a seal of the Franklin arms, unfortunately very much damaged.¹⁷

The drawings of the seals have been made by Mr. S. Watson Gibb.

E. Alfred Jones.

BOSTON CITY AND HARBOR, 1839, PAINTED
BY ROBERT W. SALMON

PAINTINGS are interesting for various reasons, to the artist for the skill in the handling of the paint and for the truth and beauty of the color and for the arrangement; to the layman for the stories they tell both of history and of nature. The little picture here reproduced has all the qualities which make a good picture. It is well painted, well arranged and fine in color and a true representation of the subject which it portrays. It is a vivid portrait of the City and Harbor of Boston painted in 1839 by Robert W. Salmon. In 1839 Boston proper contained less than 800 acres, since then over a thousand acres have been reclaimed from the harbor. At that time the dome of the State House was grey, it was gilded in 1874. These facts account for the nearness of the capitol building to the waterfront and for its somber appearance. To the left of this building

¹⁶ A. O. 13/109; ¹⁷ C. O. 5/118.

are seen the Old South Church and the Park Street Congregational Church and two or three others which are drawn so carefully that they will be easily recognized by those familiar with Boston. The waterfront shows a great mass of shipping. In the harbor are two large boats with sails set, beautifully drawn. In the front of the picture is a group of four men and a dog in a row boat, beautiful in color and arrangement. Altogether it is a very interesting and instructive painting of eighty-one years ago.

The last edition of Dunlop's History of the Arts of Design (1918), by Bayley and Goodspeed, says: "Salmon was an Englishman who came to Boston in 1829, and at that time painted 'The Wharves of Boston,' now belonging to the Boston Society and hanging in the Old State House." Tuckerman (1868) gives a more extensive account of this Boston marine painter in which he says: "The painter's name was once quite familiar to the Bostonians. He painted chiefly on panel, and his pictures have often suffered by cracking. He must have experimented in color, as a few of his works have become yellow in spots. He was one of the earliest marine painters of reputation in Massachusetts. Salmon painted with great care and his pictures are almost miniatures in their detail. He chiefly affected sea views, and was especially happy in introducing figures therein. His greatest defect was in the treatment of the water, which he usually represented as a succession of short choppy waves, an effect rarely seen on our coast, though not in itself untrue to nature. His colors are very harmoniously blended, and especially there is in many of them a pearly tone which has a charming effect."

"Salmon was a very eccentric man, and lived for years in a little hut on one of the wharves in Boston, studying the subject he most loved. Very many of his views are of familiar localities near Boston although there are English scenes from his pencil."

If Tuckerman had had this particular picture before him when he was writing the above he could not have stated the truth more accurately, except that the wooden panel is perfectly flat, without a crack in it and the paint is in fine condition. The sky is very beautiful and the whole picture is full of interest. The panel is twelve by sixteen inches. It is signed on the front "R S 1839" and on the back "No. 993 Painted by R. Salmon, 1839."

Ruel P Tolan



RICHARD PARKES BONINGTON (?): LANDSCAPE
Collection of Mr. Ruel Pardee Tolman, Washington, D. C.



ROBERT W. SALMON: BOSTON CITY AND HARBOR, 1839
Collection of Mr. Ruel Pardee Tolman, Washington, D. C.







JOHN MARIN: AMERICAN LANDSCAPE
Property of Mr. Alfred Stieglitz, New York



JOHN MARIN: DISTANT VIEW OF MOUNT DESERT

A PAINTING BY AN UNKNOWN ENGLISH ARTIST

THERE is, in the collection of Ruel Pardee Tolman, Esq., of Washington, D. C., a very fine oblong picture of a coast scene (Page 82). It is a painting on canvas $12\frac{3}{4}" \times 25\frac{3}{4}"$. Bought at a local auction house at the same time as a painting by C. Villegas, nothing is known of the painter of the picture reproduced herewith.

To the present writer, the picture bears every evidence of being a first-rate painting by Richard Parkes Bonington (1801-1828). It is true, the sheep in the foreground and the figures show a strong resemblance to the works of David Cox (1783-1859), and for convenience of comparison the reader may turn to the two pictures reproduced on page DC 5 of "Masters of English Landscape Painting" edited by Charles Holme.

The unusual shape of the canvas, almost extended to panoramic dimensions, was frequently used by Peter DeWint (1784-1849), as well as by Cox and Bonington.

But whereas the foreground and the figures might easily have been painted either by Cox or DeWint, the simpler painting of the sea and sky and the distant cliffs seems to indicate a painter of the type of Bonington. The clarity of the color also seems to add to this supposition. It is to be hoped that the reproduction of this picture will help to identify the painter, besides giving the readers of ART IN AMERICA the opportunity of judging of its beauties.

Theodore Tolman

JOHN MARIN'S WATER COLORS

AS WINSLOW HOMER'S painting is full of the force of the sea, so Marin's water colors have in them the strength of the mountains. We can feel the volcanic forces and think we see the rounded mounds left by the glacial period. Homer's oceans have this resistless, gigantic force. They give us that respect for the sea possessed by fisherfolk, a people who alone know its power. So in the cold green-blue pine trees of Maine this wild natural force

has been felt by Marin. His woods are almost primitive in their power. They command our respect not our love, and we feel our very presence an intrusion. The colors, clear and splendid are undimmed and unspoilt by the hand of man. The pine trees are alone with their lakes and stand guard over their waters against the great north wind.

But man came to this undiscovered land and he caught the power of nature. He ploughed the fields with strength and he built his cities with might. He built with such vigor that unlike most cities of the earth they went far up into the air. Marin has tried to show us this great force of America, the mighty industry of the land as it swirls like an angry torrent. In some of his pictures of New York, however, he has lost his footing on the visible and in his effort to give the feeling of American power is himself caught by the torrent and whirled until his painting is somewhat distorted and weakened by its too great distance from reality. Here it is pitiful, for it gives us the strong hand, the powerful stroke that we are used to, but with the coordinating force behind it gone.

The roadway to the big and strong lies ever through the simple and it is to a great extent due to Marin's love for the simple spot of color that he can put into his work this great strength. He does not use any more colors than he has to, so there are just a few big contrasts in each picture. This relation between the color spots is the foundation stone of painting and it is the fact that it is sometimes lost in the process of finishing that makes us so often prefer a start. Marin depends implicitly on this relationship and he leaves these spots in almost a primitive state, unsoftened and unmodified. This gives his work a big simple integrity.

This use of color also makes possible a most interesting phase of his painting, it is what are called his color harmonies. They are really very carefully selected color notes, suggestive, brief and very far from imitative art. One such picture gives us the feeling of the forest and the fall leaves with here and there among them the wonderful little red berries. The sensation of the forest is in it and all the life of the woods although there are only a few spots of color. Other of these harmonies have a Chinese aspect about them which is especially charming. This suggestive work is the extreme to which Marin has gone in his journey away from the realistic painting and etching of his earlier years. Here at last he has let himself go entirely, he has fairly danced on his color, simple and clear and brilliant and





GEORGE FULLER: FEDALMA
Collection of Mr. George S. Palmer, New York

he has successfully broken those chains to reality and told his story only through plant forms and color.

Marin, although an American, has spent much of his time in Paris where in 1908 he was elected a member of the Salon for the excellence of his exhibit of water colors, pastels and etchings. Since leaving France he has worked a great deal in mountainous country such as the Austrian Tyrol, the Adirondacks and Maine. When rendering the evanescent aspects of light and weather the splendor of his color is almost crystalline in its brilliance. Simplicity adds to its power and the color strength of his paintings fill a room. Water color is the least erasable of all mediums and therefore should be used by the most daring painters. These colors in all their transparency are nearer to the spectrum, less substantial and more ethereal than oils. It is the appropriate medium in which to render the iridescent mists of mountains. In Marin's landscapes the light plays about the hills, the whole is covered with air and the scene is almost miragelike in its transparency.

Margery Quince T. Ryerson

GEORGE FULLER'S FEDALMA

THE last important figure picture George Fuller painted is the Fedalma now in the collection of Mr. George S. Palmer. Begun sometime in 1883 it was not finished until the early part of the following year, just before the artist's death. So far as I know it is unpublished and has not been mentioned by any of those who have written about Fuller's work. In the "Memorial" volume published by his friends in 1886 it appears only in the chronological list of his productions, at the end of the book. Originally the property of Mr. Charles E. Lauriat, the Boston publisher, it was at one time owned for a considerable period abroad. Like the rest of the painter's more important imaginary portraits the figure is life size, three-quarter length. As a piece of painting the canvas is, I think, unquestionably the finest thing he ever did. Nowhere else is he quite so truly the master in the finish of his technic. For color calculated to enhance

the impressiveness of a truly regal personality, poise that adds a consciousness of innate nobility one must look among the works of the old masters to find its like.

The picture is a representation of the heroine of George Eliot's poetic drama, *The Spanish Gypsy*, and the artist has taken pains to picture her holding the golden necklace that there might be no question of her identity. However, his portrait is much more than an illustration and really surpasses in artistic interest the character in the play. It seems, indeed, almost a pity that the portrait was not finished without the unnecessary accessories—necklace and black lace mantilla—and allowed to stand on its own merits as a masterpiece of graphic characterization. It is an incisive portrayal in the form of a definite personality of the physical and spiritual development of a people seen at its best.

Fuller had a wonderful faculty of seemingly insinuating the light of a living, thinking soul into the eyes of the women he painted and of giving real expression to their faces. It is because of this that the faces of Nydia and the Quadroon forever haunt one with suggestions of the meaning of the tragedy of life. In the present canvas the eyes of the gypsy Princess have the lambent look of a wild bird's in captivity—as if the soul within were, in fancy, roaming with her people, free and unbound by the conventions of the strange folk with whom she has been raised from a child. It is the yearning of a heart for its home—of a caged bird for the forest nest. Far distant, on the horizon, at the spectator's right, and of course back of the figure, burns a camp-fire—and one wonders if, perhaps, it is not some such homely detail of her early life, seen in her mind's eye, as it were, that accounts for her fixed and distant glance.

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FIGS. 1 and 2 GIACOMO COZZARELLI: STATUETTE
Collection of Mr. Grenville L. Winthrop, New York

FIG. 3 GIACOMO COZZARELLI: SAN GIOVANNI
Opera del Duomo, Siena

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME IX
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GIACOMO COZZARELLI AND THE WINTHROP
STATUETTE



SIENESE sculpture is one of the many fields of the history of art that have been unduly neglected. Every one knows Florentine sculpture, and nearly every one has gone into print on the subject. Sienese sculpture, however, still awaits an historian. Schubring, to be sure, has published a study that has thrown light upon not a few difficult problems; Venturi has spread abroad knowledge of the monuments; many

special articles of the utmost value have been published; and the scholar is living who could, if he would, give us the desired book. But this has not appeared. In the meanwhile confusion worse confounded reigns in the history of this fresh and delightful period.

That this should be so is regrettable. Were Sienese sculpture more studied, we should I think have a much better opinion of its value. To my way of feeling, it stands at least in as high a relationship to Florentine sculpture, as does Sienese painting to Florentine painting. Its very modesty, its very provincial character lend it a charm. The poverty of Siena was a blessed thing. When we are satiated with the facile and superficial technique of Rosellino, Benedetto da Maiano, or Desiderio da Settignano we turn to the sculptures of Vecchietta with the feeling of at last having found again an art with muscles.

A master-piece of Sienese sculpture, hitherto unknown, is in the Winthrop collection in New York (Fig. 1, 2). It is a delightful statuette, representing a nude youth, perhaps a Bacchus. It has long been attributed to Antonio Pollaiuolo, but a glance at the soft and

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gentle form, at the poetic and dreamy sentiment, is sufficient to recognize that we have to do with a very different school. The statuette is in fact by the same hand that executed the San Giovanni of the Opera del Duomo at Siena (Fig. 3).

The Sienese terra cotta is now generally accepted as a work of Giacomo Cozzarelli, although the fact has been questioned. The basis for our conception of the personality of the artist are the San Sigismondo at the Carmine (Fig. 4) and the San Vincenzo Ferrer of Santo Spirito (Fig. 5), both at Siena. These are mentioned by the historian Tosi, who was nearly a contemporary, as by Cozzarelli.

It is well to keep clearly in mind the evidence of style afforded by these two statues, for many works have been rather loosely attributed to Cozzarelli on little better ground than that they happen to be about of his time, and executed in wood or terra cotta. The most striking characteristic of the man as revealed in these two figures, is a certain power in rendering psychological sentiment. He feels the emotions of his subjects with an intensity that it would be hard to equal this side of Spain. They are fairly hot. We are at the opposite pole from the paganism and impersonality of the Florentines. On the other hand the element of pathos is not carried to exaggeration, as it was at times by the eclectics of the cinquecento, and even by the Sienese painters of the quattrocento. The faces are finely executed; in the San Sigismondo (Fig. 4) there is a quality that would not be unworthy of Scopas. Among the technical details it is important to note the characteristic draperies, and the hands, weak and effeminate in the San Sigismondo (Fig. 4), coarse and masculine in the San Vincenzo (Fig. 5), but in both decorative rather than significant.

The crux of the Cozzarelli question lies in the medallions of the vault of the Osservanza. The two in the center of the first two bays are, as every one is agreed, by the Della Robbias. The others are assigned by a wobbly tradition to Cozzarelli. To me they do not appear to be all by the same hand. The San Bernardino in the north-east angle of the first bay gives the impression of being closer to Cozzarelli than the others. It is especially related to the San Nicola da Tolentino in Sant' Agostino, an undoubted work of Cozzarelli. By the same hand as the San Bernardino, whether or not this be Cozzarelli's, are the Ecce Homo and the San Giovanni. The other reliefs might be by pupils working more or less closely under the direction of the master. The San Matteo may be in great part even by the master himself; and he doubtless touched in places the San Luca, the San

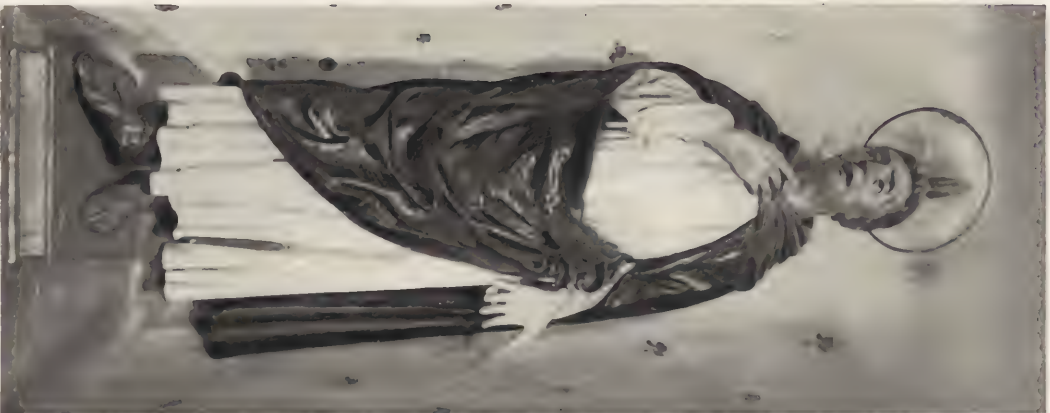


FIG. 5 GIACOMO COZZARELLI: SAN
VINCENTO FERRER
Santo Spirito, Siena



FIG. 4 GIACOMO COZZARELLI: SAN SIGISMONDO
Sacristy of the Carmine, Siena



FIG. 6 FRANCESCO DI GIORGIO?: CHRIST
Academy, Siena



Matteo and the San Gerolamo. The remaining reliefs were poor things even before they were spoiled by whitewash. The sum of a complex matter is therefore that the Osservanza medallions can only be given in part, and very doubtfully to Cozzarelli. It is too bad that so many reserves are necessary. Could we be certain that these powerful sculptures are really by our artist they would be of great help in determining his stature. They would show him to us at the age of thirty years (the Osservanza was built about 1485) working less under the inspiration of his master, Francesco di Giorgio—whose influence so far as I can discover is hardly traceable in Cozzarelli at any period, although the two sculptors have been constantly confused—than under that of the Florentines, Donatello and his followers, and Luca della Robbia. It is worthy of remark that the San Giovanni of the Osservanza is closely related to the relief of the same subject in the Siena Duomo. The latter is commonly attributed to Vecchietta, but Mr. Clapp believes that it can not be by him. In any case it seems to me to be clearly derived from the Osservanza reliefs, rather than vice versa.

The San Giovanni of the Opera del Duomo (Fig. 3) resembles the authenticated works of Cozzarelli much more closely than do the medallions of the Osservanza. It would seem therefore entirely reasonable to suppose that it is by his hand. This terra cotta belonged to a group of the Deposition, the other figures of which are still in their original position in the sacristy of the Osservanza.

However, this whole group has been attributed to Francesco di Giorgio. Since the attribution of the Winthrop statuette depends necessarily upon that of the San Giovanni and other figures of the Deposition group, it is necessary to consider the grounds upon which this name has been given.

Of Francesco di Giorgio sculptor, indeed, almost as little is known as of Cozzarelli. His only authenticated works are the two angels in bronze of the Duomo. Schubring gave to him on their style the little bronze of the Crucifixion in the Carmine at Venice, the relief of Discord in the South Kensington Museum, and that of the Flagellation in Perugia. It was a brilliant, and admittedly correct attribution of a group of works that had passed for Bertoldos, for Verocchios and even for Leonardos. This ends the list of the undoubted sculptures of Francesco di Giorgio. The fragments of the Piccolomini tomb at San Francesco of Siena earlier than 1470 have been ascribed to him on the strength of a tradition that can not be traced further back than 1802.

Mr. Perkins has recognized that their style has nothing to do with that of Francesco di Giorgio, and that they resemble rather the Cristofori tomb in the same church, which is a work of Urbano da Cortona.

Now neither the Winthrop statuette nor the *Osservanza Pietà* show any characteristics which would justify us in supposing that they are by the same hand as the authentic sculptures of Francesco di Giorgio. Neither do they show close points of contact with his paintings.

Before however dismissing the attribution as untenable, it is necessary to study the very interesting, and so far as I am aware unknown marble Christ of the Siena Academy (Fig. 6). This splendid statue is obviously next of kin to the Winthrop statuette. But the instant one looks at the Christ, the name of Francesco di Giorgio rises instinctively to one's lips. Not only has it the blondness of the master, but it has his mannerisms. There are the same hands, the same draperies. The Christ has feet which might have been made from a cast of those of the right hand angel in the Duomo. Furthermore, this statue is evidently closely related to the Aesculapeios of Dresden, a work which has been attributed to Francesco di Giorgio.

Mr. Perkins is, however, undoubtedly right in holding that for all its resemblances the Christ can not be by the hand of Francesco. In the eye is an expression ambiguous, decadent, sensual. This is not like the blithe Francesco di Giorgio. It seems consequently most reasonable to suppose that it was done by a follower of the master. There is no particular reason to believe that it is by the same hand as the Winthrop statuette, nor even that it influenced the latter. Both belong to an ancient Sienese tradition that goes back at least as far as the delicious Bacchus of Federighi, in the Palazzo Elci.

There is indeed nearly formal proof that neither the *Osservanza* group, nor the Winthrop statuette, nor the Academy Risen Christ can be by Francesco. That master died in 1502. Now the *Osservanza* group stands still in its original niche. This niche has been reduced in size, but the architecture of the original portions can hardly be earlier than 1510. A similar proof applies to the Winthrop statuette and the Christ. Both show the clear influence of the Apollo Belvedere. If we compare the Winthrop statuette with the Vatican original, we perceive that the Sienese artist is indebted to it for his treatment of the legs, of the head, of the arms, and of the hands. Such resemblances can not be due to chance. It is certain that the author of the

Winthrop statuette knew the Apollo, either in the original, or by means of drawings and copies. It is no less clear that the sculptor of the Academy Christ came under the influence of the same model. Here again the movement of the legs is that of the Apollo. The support for the statue, in the Apollo supplied by the trunk of a tree, is in the Christ replaced by draperies, which have however almost the same appearance.

Now the Apollo was discovered apparently before 1490, but it is entirely improbable that it should have been known to Sienese sculptors before it was exposed in the Belvedere in 1505. One suspects, it is true, that Michelangelo knew it in 1504 when he made his David, but Michelangelo would naturally be ahead of his times, and certainly ahead of conservative and provincial Siena. The influence of the Apollo runs through cinquecento art. But I know of no trace of it in the art of the quattrocento. It is entirely probable therefore that the Winthrop statuette and the Christ of the Academy are both later than 1505, and hence not by Francesco di Giorgio, who died in 1502.

Of course it must be remembered that Francesco was much sought after by foreign patrons, and spent a great part of his life away from Siena. He is therefore just the one Sienese artist who might conceivably have had advance information of the Apollo. But it seems most unlikely that he should have been in this particular the precursor of a cinquecento fashion.

There is therefore no reason why the Academy Christ should disquiet us in our attribution of the Winthrop statuette to Cozzarelli. The statuette is obviously by the same hand as the Osservanza Pietà, and the Osservanza Pietà is not only mathematically proved to be later than the time of Francesco, but shows close analogies with the authenticated works of Cozzarelli. Direct comparison of the Winthrop statuette with the San Sigismondo and the San Vincenzo leads us to the same conclusion. These works form a consistent and unified group; and determine sharply, at least in one phase of his development, the hitherto blurred artistic personality of the master.

In quality, the Winthrop statuette is perhaps the finest work of the sculptor.

A. Kingsley Porter

A YOUTHFUL WORK OF ANDREA DI GIOVANNI

THE Rhode Island School of Design at Providence has acquired an exceptionally attractive panel picture of the Madonna and Child (Fig. 1) which appears at first sight to be a product of the Sienese school of the latter part of the fourteenth century. No one will deny the Sienese character of the picture, although closer study may suggest its attribution to Andrea di Giovanni, a painter of Orvieto.

I recently had occasion to call attention to the fact that, even as late as the beginning of the fifteenth century, painting at Orvieto was dominated by the artistic tradition of Simone Martini.¹ Two important polyptychs of the great Sienese master were until late years among the treasures of the town. One still exists in the Museo del Duomo; the other has passed into the collection of Mrs. Gardner at Fenway Court. There is also a Madonna della Misericordia in the Cathedral of Orvieto, and a Madonna and Child in the Museum. Both are by Lippo Memmi, a painter whose best works are hardly distinguishable from those of his brother-in-law and master, Simone Martini. That most of the masters of Siena continued to paint in the manner of Simone Martini may be seen from their works in the churches of San Giovenale, San Domenico, and the Cathedral.

We learn from documents that between 1357 and 1400 no fewer than seventeen painters were employed in the Cathedral alone, but only four of these masters have as yet been identified.² They are Ugolino da Prete Ilario, Pietro di Puccio, Cola da Petruccioli, and Andrea di Giovanni.

Ugolino da Prete Ilario was the principal master of Orvieto in the second half of the fourteenth century. He was strongly influenced by Luca di Tomme, with whom he painted in collaboration in 1372, and he not infrequently repeated that master's forms, though in a somewhat coarse manner. Pietro da Puccio executed in 1390 the mediocre frescoes of scenes from Genesis on the North wall of the Camposanto of Pisa. Of Cola da Petruccioli Mr. Berenson has recently written, identifying this modest and not always attractive artist as a follower of Fei.³

A number of documents exist which enable us to follow the career of Andrea di Giovanni from 1370 to 1417. At the former date he was

¹ Raimond Van Marle: "Simone Martini et les Peintres de son Ecole," Strasbourg, 1920, p. 169.

² L. Fumi: "Il Duomo di Orvieto," Roma, 1891, p. 385.

³ B. Berenson: "A Sienese Little Master in New York and Elsewhere." *Art in America*, February, 1918.



FIG. 1 ANDREA DI GIOVANNI: MADONNA AND CHILD
35 1/2 inches high, 23 inches wide
Rhode Island School of Design, Providence, R. I.



FIG. 2 ANDREA DI GIOVANNI: PANEL OF THE INNOCENTS
Church of San Luigi, Orvieto



working with Cola da Petruccioli and other painters, under the direction of Ugolino da Prete Ilario, on the tribune of the Cathedral of Orvieto; but it is impossible to distinguish in these frescoes the work of the different artists.⁴ In 1380 Andrea was still working in the tribune of the Cathedral. In 1402 he had finished a panel for the church of Corneto. In 1404 he illuminated an Indulgence; and in 1411 he executed frescoes in the chapel of Bonconte in the Cathedral of Orvieto. The following year he decorated the organ of the Cathedral. Four documents dated 1417 show him to have been occupied at that time with the restoration of mosaics of the façade of the Cathedral, probably those executed by Andrea Orcagna.

Two identified works of Andrea di Giovanni are to be seen at Orvieto. One is a panel of the Innocenti (Fig. 2), in the church at San Luigi. It represents the Holy Child with the mystic Lamb in a mandorla of angels, flanked by groups of saints and by the symbols of the Evangelists. Above is a half figure of the Lord carried by four cherubim; and below a group of blood-stained child martyrs. The other is a fresco (Fig. 3), above the left lateral entrance of the Cathedral, representing the Madonna and Child enthroned between two angels. On the completion of this fresco Andrea di Giovanni received in April, 1412, the payment of four florins and five soldi.

With this latter work we shall compare the panel of the Providence Museum; but we must remember that the fresco was executed thirty-four years after the first extant mention of Andrea di Giovanni's activity, and is, therefore, a creation of his approaching old age. Indeed both works at Orvieto reveal that lack of inspiration and of careful execution which so often characterize the late works of minor artists. But the picture in Providence shows neither of these weaknesses and evidently belongs to Andrea's earlier years, perhaps to about 1380; and it was undoubtedly inspired by the work of artists then active in Siena.

The similarity of the forms of the Providence picture with those of the fresco of 1412 suggest that both are by the same hand. The spirit of the work, the drawing of the features, the similar shape of the hands, of the feet of the Child, the wavy hair of the Madonna of the Providence Museum, compared with those of the figures of the Innocenti panel, are all to be noted. The drawing of the mouth of the Madonna of the Providence panel is more refined than that of the fresco, and the eyes of the Madonna of the fresco are rather elongated

⁴ Exception is of course to be made for the frescoes on the right wall which were entirely repainted by Antonio da Viterbo.

compared with those of the Madonna of Providence; but in general the forms are the same. If, with the Providence picture in mind, we search for possible inspirers of Andrea di Giovanni, we find that no earlier Orvietan painting accounts for its fine caligraphical and coloristic qualities; but these elements are present in the work of the Sienese master Fei, in Lippo Vanni, and more especially in Bartolo di Maestro Fredi.

Fei, whose Madonna at San Domenico in Siena has many affinities with the Providence picture, was perhaps too closely Andrea's contemporary to have influenced him so early in his career. There is a fresco by Lippo Vanni which, more than any other of his works, resembles the Providence panel. It is the fragment of an Annunciation, in the cloister of the same church, which, according to a manuscript guide of the city dated 1625, still preserved in the city archives, was signed with the following rhyme:

Septantadue Milletrecento Anni
da Siena qui dipinsi Lippo Vanni.

This fresco is the turning-point in Lippo's career. In his triptych at SS. Domenic and Sisto in Rome, dated 1358, he is still influenced by the Lorenzetti, but in the fresco of 1372 he has become a follower of Simone Martini's manner.

Bartolo di Fredi's datable works are three: the largely repainted frescoes of San Gimignano, probably of 1362, and the two polyptychs of Montalcino of 1382 and 1388. It is especially this later manner of the frequently varying Bartolo di Fredi which seems to have been familiar to Andrea di Giovanni when he painted the Madonna of the Providence Museum. He follows him in the detailed and decorative design, the clear coloring, the somewhat hard caligraphy of the outlines, and in the pink cheeks of his figures. The Madonna of Bartolo's Adoration of the Magi in the gallery of Siena shows clearly the link which existed between the two artists.

The iconography of the Providence picture is not quite clear. Whether the two crowns which the Child holds refer to the coronation of the Virgin where the Lord Himself is also represented as wearing a crown; or whether the panel was once flanked by side-panels with representations of Saints receiving the crown of martyrdom, is a question which we cannot answer.

Raimond Marle



FIG. 3 ANDREA DI GIOVANNI: FRESCO
Cathedral of Orvieto



THREE EXAMPLES OF EARLY PISAN SCULPTURE

THERE are few private collections that can claim examples of early Pisan sculpture of similar artistic quality to the ones included in the collection of George and Florence Blumenthal in New York. They belong to a period from which only a small number of important pieces has reached the private collector.

The first of them is a group in marble 22 inches high, of unusual beauty and fineness. It represents the Virgin seated and holding on her lap the Infant Jesus (Figs. 1, 2). The chair upon which the Virgin sits has supports in the shape of lions' legs, and the seat covered with a drapery is ornamented at the back with two lions' heads. The Virgin sits erect facing the front and supports on her left knee the Infant Jesus who is also seated, looks straight before Him and holds the folds of His gown with His left hand, while with His right, of which the fingers are broken off, He was originally giving the benediction. Both the Mother and Child wear gowns shaped in exactly the same way. They are girdled and gathered around the waist and they show a peculiar fold at the neck. Over the Virgin's gown is a richly embroidered mantle covering her shoulders and back and draped over her knees and around the sides of the chair. A head-dress is around her forehead and an exquisitely embroidered veil covers her head, falling in graceful lines over her shoulders and back.

The group just described is an unusual artistic achievement. The expression both of the Mother and Child is full of dignity and earthly detachment and the Virgin herself has a countenance of such loveliness and distinction, she is modeled so finely and each detail of her richly ornamented costume is finished with so much care that only the hand of a great master could be responsible for the execution. As this group has never been published we shall try to determine its artistic origin by the process of minute examination and comparison.

That the work is Pisan is obvious, that it belongs to the second half of the thirteenth Century is equally obvious, from the pose as well as from the costume and the way in which it is draped. A great number of other details, to which we shall return later, point to the same conclusion, and the only man by whom, or under whose leadership this group could have been executed is Niccolò Pisano. His rôle as promoter and developer of mediæval Italian sculpture is known—we are not going to retrace its history here. All we are going to do is

to call attention to certain characteristics found in his works and in those of one or two of his nearest pupils and compare them with characteristic features of our group.

Of his direct pupils we know only a few. In the Siena pulpit made in 1265 and with the artistic expression of which our statuette shows a close relationship, the names of Arnolfo di Cambio, Lapo and Donato are mentioned in the accounts. So is also that of his son Giovanni. According to Karl Fry, Fra Guglielmo, the most faithful follower of Niccolà, was also active in the execution of the Siena Pulpit. However it is impossible to distinguish the hand of any of his pupils in the execution of the single figures as the whole work bears the mark of the master's chisel. For points of comparison we must therefore look to the works which these artists executed independently. As yet nothing of Lapo's or Donato's has come to light. As for Arnolfo di Cambio and Giovanni Pisano, the characteristics found in their art differ from those in our statuette and their names must necessarily be discarded. There remain then Niccolà Pisano himself and his faithful follower and imitator, Fra Guglielmo of Pisa.

Of Fra Guglielmo little is known. According to Supino¹ he was born about 1243 in Pisa and he died in 1313. From 1265 to 1267 we find him in Bologna where he worked with Niccolà at the Arch of San Domenico; in 1270 he executed the pulpit in San Giovanni Fuorcivitas; in 1293 he worked for the Cathedral of Orvieto and in 1304 for the Church of S. Michele in Borgo in Pisa. In all his productions his dependence upon and the likeness of his works to those of Niccolà are very apparent. As we have already mentioned, the execution of our group stands artistically very near the figures of the Siena pulpit by Niccolà Pisano. It also shows certain characteristics which we find only in the work of Fra Guglielmo, among all of Niccolà's followers. It is, therefore, respectively with Niccolà's pulpit in Siena and with the one by Fra Guglielmo in Pistoja that we are going to compare our statuette of which a critical analysis may determine the artistic origin.

In the first place all of the figures in the works of Niccolà as well as those of Fra Guglielmo wear identical gowns with those worn by the Virgin and Child in our group. They are all girdled at the waist, and shaped in the same particular way and they all have the same characteristic fold at the neck, which we observe in our group. Another characteristic feature jointly occurring in their works is the rich

¹ I. Benvenuto Supino: *L'Arte Pisana*, p. 101.

embroidery ornamenting the garments which we find so profusely and exquisitely used in our statuette. Very similarly shaped hands can also be found in the works of both masters.

In comparing the statuette of the Virgin here reproduced with seated figures in the Siena pulpit, we notice the same system of draperies. In taking for instance the Holy woman bathing the Infant in the scene of the Nativity² we see the folds draped similarly around the knee and on the side. The same can be said in comparing it with other figures of the same pulpit, notably with those from the base representing the Liberal Arts. One of them, *Grammar*, sits on a chair similar to the one in our group and has her garments likewise draped. As for the figure personifying *Philosophy*, she is adorned with a richly embroidered costume the design of the embroidery showing the same pattern as our statuette. The luxuriously ornamented veil can be seen in many figures of the Siena pulpit, among others in the scene of the Visitation and in the one representing Paradise in The Last Judgment.³ Many points of comparison can also be found with the figures of the Virtues from the same pulpit.⁴

A strikingly characteristic feature in our group is the way in which the knee is accentuated and the garment draped around the legs so as to indicate their form. This can also be seen in many of Niccolà's figures but it is chiefly brought forth in Fra Guglielmo's works. Indeed in all of the seated figures in his Pistoja pulpit we can observe the same protruding knees, the draperies drawn in the same way over the legs.⁵ We find also in his figures ears shaped in the same way as the ones in our group, the same round eyes painted with black and hands similarly modeled. The particular curls of the Infant's hair can also be traced in his figures, and as for the shape of the gowns, we already mentioned that they are all identical with ours—we likewise spoke of his predilection for profusely embroidered garments.

However none of the figures known to have been executed by him can be compared advantageously with our statuette, although they have so many characteristics in common. They are clumsily modeled, and they do not show the same ease and grace in the pose and movements, the same loveliness in the expression. We are,

² Venturi. *Storia dell'Arte Italiana*. Vol. IV, p. 9, fig. 5.

³ Photograph Alinari, 8984.

⁴ Photograph Alinari, 8986 and 8988.

⁵ See for the protruding knees and the draperies around the legs his Virgin of the Annunciation and the seated apostles in his Pistoja pulpit reproduced in Venturi. *Storia dell'Arte Italiana*. Vol. IV, figs. 38, 39 and 42, or photographed Brogi 4517 and others.

therefore, inclined to think that in spite of the likenesses mentioned, the group should be attributed to Niccolò himself and not to his follower. It is a work of such beauty and perfection that only the hand of a master could be responsible for its execution and this hand could only be that of Niccolò, as outside of Fra Guglielmo there is none of his pupils whose independent works show definite points of resemblance with our group. Its date of execution falls after that of the Siena pulpit which he began in 1265 and before his works at the Fontana Maggiore in Perugia where he was active from about 1274 to 1278. It shows the majesty of his earlier productions combined with the softness and loveliness which we find only in his later works, and which in the highest degree is expressed in the Blumenthal group.

The second work we are concerned with in these pages is a standing figure of a Virgin and Child (Fig. 3) made about thirty years later by his son and pupil Giovanni Pisano. In the first group we saw the Virgin sitting and holding on her lap the Infant Jesus. They look straight before them and have an earnest and detached expression. Here the Virgin is standing holding on her left arm the Infant Jesus from whom she tries playfully to take away the apple which He holds in His right hand. They look smilingly at each other and the Child's expression is full of joy and happiness. The draperies also differ completely from the ones just described. They do not show any more the gown gathered and girdled at the waist with a fold at the neck. They also no longer show the symmetrical and close folds of the garments nor the minute and richly ornamented details of the costume. The attire of the standing figure is executed with the greatest simplicity. The gown which the Virgin wears shows a plain and tightly fitting bodice. A mantle covers her head, back, a part of her shoulders and is draped in front over her gown; its only trimming consists of a fringe in the lower border. On her head is a veil and over it a low jeweled crown. Her face is of great delicacy with its straight nose, almond shaped eyes, closed mouth and short chin. She is looking down at her child clad in a one piece simple dress. The attitude both of the Mother and Child is full of tenderness and love, the first appearing rather pensive, the second joyful. This group has nothing more to do with the Hieratic Madonna of the Romanesque period and it also differs greatly from the one we were just discussing. It shows a more highly developed type of the Madonna nearing the ones from the French cathedrals by which it is obviously inspired.



FIGS. 1 and 2 NICCOLÒ PISANO: VIRGIN AND CHILD
Collection of Mr. and Mrs. George Blumenthal, New York





FIG. 3 GIOVANNI PISANO: VIRGIN AND CHILD

FIG. 4 GIOVANNI PISANO: BUST OF A YOUNG WOMAN

Collection of Mr. and Mrs. George Blumenthal, New York



Placed on a pedestal, in a niche against a background painted in blue it produces an impression of irresistible loveliness.

It comes from the Palace of Prince Chigi-Saracini and it shows Giovanni's artistic development in one of its best phases. Though artistically formed by his father under whose leadership he worked for many years, he has conserved nothing of his technique. While in Niccolà's work we see every detail worked out with care, the types and gestures represented with a certain uniformity but greatness, in Giovanni's work the details seem to be sacrificed for the general effect and everything unnecessary eliminated to accentuate the principal movement or the particular point he wants to bring forth. He takes his inspiration from nature, simplifies its form and arrives at the formation of individual types and movements greatly varying from each other. In his Madonnas which chiefly interest us in connection with the Blumenthal group, he simplifies the forms of his father and creates a type of his own, though to a certain extent influenced by French models. Among those which bear a close relationship with the statue in question there is the Madonna from the Arena of Padova and the one in ivory in the Baptistery of Pisa. The second was, according to a written document, made in 1299, though Justi, basing his opinion on the style of the statuette, ascribes it to about 1310.⁶ As for the Paduan Virgin, it was made about 1303-1305.

The Infant in our group greatly resembles the Paduan Infant.⁷ It is the same smiling and happy face with a dimple in His round cheek, it is the same head with curled hair, the same eyes, forehead and nose. He looks at His Mother with the same smiling expression, and taken as a whole the heads are almost identical. His costume differs and instead of wearing the one piece gown like the Infant in our group He wears a dress girdled at the waist and a mantle clasped in front and draped in such a way as to leave His hands free and to expose a part of His gown in front.

As for the Virgin she very closely resembles the ivory Virgin in Pisa⁸ both as to type and costume. They have the same straight nose, the eyes, mouth and chin similarly shaped, the same gown with a tightly fitting bodice and a mantle trimmed and draped in the same way. The pose is different, the Pisan Virgin holding her head

⁶ Ludwig Justi: Giovanni Pisano und die toscanischen Sculpturen des 14. Jahrh. in *Jahrbuch der Preussischen Kunsts.* 1903, page 263.

⁷ See reproduction in Venturi. *Storia dell' Arte Italiana*, Vol. IV, pp. 208-209, figs. 140-141.

⁸ Reproduced in I. Benvenuto Supino: *Arte Pisana*, p. 137.

up to look at the Child while in our group she looks down at Him. The Child's gown also resembles the one in Pisa except for the mantle which in our group is missing. As for the way in which the draperies fall around the Virgin's feet, they more closely resemble the ones from the Madonna della Cintola in Prato⁹ where the Child wears a gown similar to ours. It is also interesting to compare our statue with figures from Giovanni's pulpit in Pisa finished in 1311 and now in the Museo Civico of that city: notably with the Virgin from the Presentation in the Temple¹⁰ which shows an almost identical type. We see there the same nose, the same short chin, the same shape of the face. She wears a dress with the same plain, closely fitting bodice. The mantle covers her right arm and is held under it in exactly the same manner, though the draping in front somewhat differs. All these analogies point to the fact that our statuette was probably made around 1305-1310 at about the same time as the works with which we have compared it. It is a charming addition to the long list of Giovanni's works and it can be classed among his finest productions.

The last piece we are concerned with here is a fragment (Fig. 4) of great artistic achievement. It comes from the Dome of Siena and it represents the bust of a young woman wearing over a tightly fitting bodice a mantle the end of which she draws over her left shoulder with her right hand. Her hair is loosely arranged in soft curls over her head and two curly strands fall to her shoulders. Her head is bent forward a little to the left, and her face has a soft and mild expression full of poetry and charm. The modeling is fine, the flesh is treated in the most exquisite manner and the hand with its long fingers beautifully shaped expresses a whole poem in itself. Even in its fragmentary state this piece is a truly great work of art and indicates the hand of a master. Stylistically it shows the characteristics of Giovanni's art and artistically it can be placed among his best productions. The date of its workmanship would fall between 1284 and 1295. At this time he was active in the construction and ornamentation of the Façade of the Dome of Siena, which according to chronicles was begun in 1245 after the plans of Niccolò Pisano.¹¹ The Façade has in the last century been restored and most of the damaged sculptures have been removed to the

⁹ See Reproduction in Max Sauerlandt: *Über die Bildwerke des Giovanni Pisano*, Frontispiece.

¹⁰ Ibid. p. 93, fig. 24.

¹¹ Albert Brach: *Nicola und Giovanni Pisano und die Plastik des 14 Jahrhunderts in Siena*, p. 32.

Museum of the Opera del Duomo and replaced by copies. The fragment we are concerned with is supposed to be one of the original pieces from the Façade. This seems to be confirmed by the monumental style of the work in question and by the close relationship it bears with Giovanni's works in general and with his sculptures from the Dome in Siena in particular. It is, among others, interesting to compare it with the figure representing "Augusta Perusia" from the Fontana Maggiore in Perugia and with one of the Sibyls from the Siena Dome.¹² Its workmanship is excellent and it unquestionably belongs, with the two other pieces, to the best period of Mediæval Italian sculpture. Their artistic quality and historical importance added to the fineness of the execution make them a truly impressive addition to this already distinguished collection.

Stella Rubinstein

ALBERT PINKHAM RYDER'S BEGINNINGS

THE usually dependable stork sometimes quaintly loses his bearings and drops his precious burden in unlikely places. This happened when James McNeil Whistler was born in Lowell, Mass., in 1834, and when Albert Pinkham Ryder arrived in Mill Street, New Bedford, Mass., on March 19, 1847. Whistler did not fail to protest against the stork on grounds both of geography and chronology. To a would-be fellow townsman and contemporary he declared that he would be born when and where he chose. Albert Ryder never quarrelled with the date or place of his birth, and though it is hard to reconcile his lunar poetry with his upbringing, he shows certain traces of his origin. His people for several generations back were Cape Codders from Yarmouth, mechanics, shopkeepers, seagoing men. Ryder was himself what is called on the Cape an "independent" person, hard to move, immune from outside pressures. Well meaning friends at different times tried to lure him into comfortable quarters and to induce him to produce regularly and be prosperous. Ryder's answer was to lock himself more tightly in his Eleventh Street attic.

¹² Venturi: *Storia dell' Arte Italiana*, Vol. IV, p. 26, fig. 16 and p. 183, fig. 118.

No Cape Codder will be driven or even much urged. To the chagrin of long-suffering patrons, Ryder often kept a promised picture in hand for a score of years. Concerning a client who had been gradually trained to patience, he once remarked, "lately he has been very nice about it, only comes around once a year or so." The precise humorous inflection will be more readily grasped on the Cape than anywhere else in the world.

Cape Cod too is a haunted region. Spiritualism swept over it in the thirties and forties. And the abundant new ghosts found already installed the spirits of the victims that Captain Kidd slaughtered over his buried treasure. The pines around Tarpaulin Cove have seen the pirates, the British and the Yankee privateers dropping anchor opposite their sweet spring. And the soft humid air of the Cape entraps more moonlight than any air I know, and then the tiny sand dunes loom gigantic between the moonpath in the sea and the veiled sky. And the little fish-houses offer spectral walls and blue-black mysteries of gaping doorway. Such were the visual memories of Ryder's stock. It proved a sufficient artistic inheritance, and in his later years he willingly went back to confirm and enhance it.

Albert Pinkham Ryder came up in the decency of old New Bedford, graduated in due course from the Middle Street Grammar School, and began to paint. Most of his juvenilia have perished. Indeed we are as badly off for his first steps as we are for those of the average old master. One or two pieces that I have seen suggest in their sirupy brownness the influence of Albert Bierstadt. A repellent, metallic painter in his Rocky Mountain vein, Bierstadt was a mildly attractive landscapist when off his guard. He dealt in luminous browns and yellows after the fashion of Hobbema as understood at contemporary Düsseldorf. Every well regulated New Bedford home is still likely to have a Bierstadt of this livable type. He was one of the wealthiest and most prominent citizens of the town and perhaps the most highly considered American artist of the sixties. Ryder's developed style may be considered as merely an intensification of Bierstadt's minor vein, the yellow-brown being carried down towards black, the timid veiled blue assuming a green resonance. Possibly certain tawny pictures of large size lying in disrepute among the dealers are really the early Ryder's. They are at any rate what the early Ryder's should be if his point of departure were Bierstadt. It is a ticklish critical question which I cannot presume to settle. Moreover, its artistic importance is rather slight.

Young Ryder came to art and indeed to life sorely handicapped. His great frame had been poisoned through vaccination. In particular his eyes had been so weakened that any strain tended to produce ulcers. Naturally he drifted into an owlish sort of life, wandering off into the moonlight at all hours and avoiding the glare of the high sun. The physical and moral solace of these moonlight strolls is a chief emotional content of his pictures. Indeed the forms of most of his compositions can be directly traced to such memories. His trees in their distortions and bold pattern are merely the dwarf oaks seen against an evening sky, his misshapen hulks are merely those obsolete carcasses that darkle on that little graveyard of ships, Crow Island, his misty stretches of calm water in moonlight washing the feet of shadowy dunes can be seen at South Dartmouth. Even the rare bits of stately architecture in his pictures suggest the Georgian porticoes and belfries and gables along County Street. All his life long he assiduously reinforced his particular type of vision, but I think he added rather little to the visual memories of adolescence. Even the element of glamour and peril in his sea pieces grows out of New Bedford. Her hardy sons pursued the whale to the ends of ocean. Ships came back bleached and battered, mere wraiths. The little schooners plied to George's Banks through leagues of treacherous shoals and baffling current. Ryder never attempted a literal record of this nor of anything, but the spirit of adventure and hazard in his work found its nourishment along the New Bedford wharves. His scudding ships are wholly fantastic, yet very like some hard clammer's skiff staggering up towards Fort Phoenix before a souther, its bellying, tiny spritsail at once deformed by the urging blast and full of moonlight.

In a precious autobiographical fragment Albert Ryder tells us how the vision of his art suddenly came to him. He began by studying the great masters, naturally in engravings, and copying them.

Like many old Yankee families the Ryders produced just one money-maker, and he loyally helped out the rest. William Davis Ryder came to New York soon after the Civil War and set up the eating-house of Ryder and Jones at 432 Broadway. It prospered. By 1879 William was proprietor of the Hotel Albert in West Eleventh Street. The rest of the family followed his fortunes to New York. In 1871 we first find Albert Ryder with his father Alexander registered at 348 West Thirty-fifth Street. They were only waiting for brother William to move into larger quarters at 280 West Fourth Street. That was the family home for many years, until 1879, when

William moved to 16 East Twelfth Street near his hotel, and Albert Ryder set up his studio.

Evidently the old father tried to do his bit, and not too successfully. We find him in 1877 running a restaurant at 36 Pine Street. Evidently it was a bad venture, for within a year he is registered as a milk man. That lasts a year or two. In 1877 he is superintendent, sexton, of St. Stephens at 35 Howard Street. That job again lasted little more than a year and was the old man's last activity. By that time perhaps William had managed to convince him that it was in the financial interest of all that he should forego the luxury of self-support.

For two years from 1871 Albert Ryder is described in the directories as an "artist." Doubtless this is the period of his association with William E. Marshall, the portrait painter and engraver. Marshall had made solid studies with Couture, and was a serious craftsman. Ryder was possibly rather an assistant than a pupil. This we may surmise from the scrupulousness with which in 1873 he registers himself as a "student" when he enters the school of the National Academy of Design. Since neither the training of Marshall nor that of the Academy is reflected in Ryder's work I pass both briefly. His position as a student of the Academy gave him the chance to exhibit a landscape called "Clearing Away" in the exhibition of 1873. In 1876 he showed a "Cattle Piece" and thereafter contributed with fair regularity. He tardily became an Associate in 1902 and was soon promoted to be an N.A., in 1906. The sojourn with Marshall invites exploration. It raises the probability that Ryder painted portraits which have been lost. One such was seen and described by Sadakichi Hartmann about 1900. He writes of it in his "History of American Art."

"The first glance told me it was a man in American uniform, after that I saw only the face, the tightened lips, the eyes; it was as if a soul were bursting from them. . . . This portrait immediately gave me a keener insight into his artistic character than any other picture. Everything was sacrificed to express the radiance of the innermost, the most subtle and intense expression of a human soul."

About 1876 the Scotch connoisseur and dealer Daniel Cottier discovered Ryder. He and his partner James Inglis thenceforward counted for much in whatever small prosperity Ryder ever enjoyed. Cottier's influence was great with the few aesthetically aspiring New Yorkers of the moment. He promptly showed Ryder's pic-



ALBERT P. RYDER: BY THE TOMB OF THE PROPHET
Panel, 5¾ inches high, 11¼ inches wide. Signed lower left, A. Ryder
Collection of Mr. Louis A. Lehman



ALBERT P. RYDER: FISHERMAN'S COTTAGE
Canvas, 12 inches high, 14 inches wide
The Phillips Memorial Art Gallery, Washington, D. C.





ALBERT P. RYDER: THE LAST LOAD
Panel, 6½ inches high, 12 inches wide. Signed lower right, A. P. R.
Collection of Mr. Edwin S. Chapin



ALBERT P. RYDER: MOONLIGHT BY THE SEA
Canvas, 8 inches high, 10 inches wide
Collection of Prof. Frank Jewett Mather, Jr.



tures alongside those of Abbott Thayer and Francis Lathrop. When, in 1877, the Paris-trained insurgents founded the Society of American Artists, Ryder was among the first to be invited. It showed liberality for these apostles of dexterity to choose a man whose methods were as fumbling as his imagination was exquisite. Ryder very faithfully exhibited with the Society and became an academician with the rest at the time of the merger. His few artist friends, Alden Weir, Charles Melville Dewey, Albert Groll, and Alexander Schilling were in the new movement. The few critics who deigned to notice his early efforts admitted his force of invention but gently deplored his lack of fidelity to nature. Indeed a chiding paragraph on Ryder and Blakelock was almost ritual in sound criticism of the day.

In 1881 a miracle of liberation befell Ryder. Up to his thirty-fourth year he had lived as a semi-dependent with his family. The solitude and disorder which were the very necessity of any creative existence for him had been impossible. Now he set up his own studio in the old Benedick on Washington Square East. It was then new, an effrontery of unwonted height with its six stories, a sinister symbol of an impending emancipation of American bachelorhood from the semi-domesticity of the boarding house. There Ryder worked for ten years and there I am confident three-quarters of his pictures were conceived. School days were over and mastery at hand.

Frank James Macdonald.

A MODERN ETCHER

MR. W. C. Montgomerie has come very much to the front in etching during the last few years, and in this sense the title which I have chosen for this notice seems to be entirely appropriate. A soldier by profession he had always the love of art in his blood, and when invalided after the South African war—during which he served in the 17th Hussars, and was mentioned in despatches—he took up drawing in the Slade School Life Class while in London in 1902. In the year following he was already devoting his whole time to art, basing himself on the great masters of the etcher's art, Rembrandt and, among the moderns, J. McNeill Whistler. This influence is apparent even in his work of the last two years; and, when I came to review his show last summer, I noted that "this artist has obviously been influenced by Whistler, and not less so by the luminosity and breadth which is to be found in the artistic work of Mr. D. Y. Cameron." Mr. Montgomerie himself was born (in 1881) in Edinburgh, and it is a fact to be noted that many of our most promising etchers come from across the border: the reason I do not imagine to be anything in the bracing air of bonnie Scotland, so much as in the direct encouragement which this art of the etcher receives north of Tweed.

Mr. Montgomerie was in South America for some years before the Great War, which naturally put a stop to his artistic work, for at its commencement he joined up with his old regiment, but was employed in the Secret Service. He seems to have recommenced with his etching of "Mudros" exhibited last summer in London, and from this plate goes right forward, making, in my judgment, steady and marked progress, and having now well over seventy plates to the good. When I saw his exhibition of last summer I selected for notice his *San Vigilio on the Lake of Garda*, *The Cross*, *Dinant* and *Arisaig*, and mentioned the handling of shadow in *On the Tay* and *Sunset*. I should now add to the above *El Palacio, Burgos*, which I remember noting specially at the time—a view which I know myself from the riverside, with the wonderful old north Spanish city and her cathedral rising over the plain; and with this *Venice from the Lido*, *La Côte des Basques*, and nearer home *The Thames near Henley*,—a very successful plate,—*The Kyles of Sutherland* and *Loch Erich*.

In the *Venice* plate I admired the expanse of luminous water, with in the distance the broken line of domes and bell-towers against the sky; and this effect, varied and accentuated according to the

subject, the wide sweep of water and sky, the dark line of coast, of mountains or wooded middle distance (The Pool, The Clyde, The Thames near Henley, Loch Ericht, Loch Achray, Arisaig, The Kyles of Sutherland, The Sand Dunes) appears frequently in these plates, but never fails to attract. Quite a different effect in spacing and massed shadow appears in his Doorway of the Pantheon, and a very recent plate, the Chelsea at Night; and yet again in the greater depth of tone in The Highland Loch, and in his large plate of Linnhe as in List following.

All this means that Montgomerie is advancing, progressing, finding himself: basing his art on the great models—for who could be better than those mentioned above—keeping that fine reserve and quality which is the hall-mark of his work, he is broadening out, seeking richer, wider fields of expression. The etcher's art is the intimate expression of personality: its very limitations are its attraction, when, as here, that expression is entirely sincere.

Seelys Brinton

SELECTED LIST OF ETCHINGS

BY W. C. MONTGOMERIE

- | | |
|---|---|
| 1 <i>Mudros</i> 7½" x 12" | 16 <i>The Thames near Henley</i> 5¾" x 13½" |
| 2 <i>On the Tay, Sunset</i> 5" x 7⅞" | 17 <i>St. Jean de Luz</i> 14¾" x 7" |
| 3 <i>Loch Ericht</i> 5" x 10⅞" | 18 <i>El Palacio, Burgos</i> 8" x 13⅞" |
| 4 <i>Kyles of Sutherland</i> 5" x 10⅞" | 19 <i>Loch Katrine</i> 6¼" x 15¼" |
| 5 <i>Loch Achray</i> 7" x 9⅞" | 20 <i>La Côte des Basques</i> 7½" x 12½" |
| 6 <i>San Vigilio</i> 8¼" x 6½" | 21 <i>Lac Morisot</i> 6⅞" x 11⅞" |
| 7 <i>The Cross, Dinant</i> 12" x 9" | 22 <i>The Tweed</i> 5" x 11¼" |
| 8 <i>The Tay</i> 5" x 10⅞" | 23 <i>On the Tay</i> 10" x 8" |
| 9 <i>Arisaig</i> 6½" x 11⅞" | 24 <i>Sunset</i> 9" x 11⅞" |
| 10 <i>The Sand Dunes</i> 7¾" x 11⅞" | 25 <i>Lagoons, Venice</i> 5" x 7⅞" |
| 11 <i>The Dart</i> 7½" x 12⅞" | 26 <i>The Mountain Loch</i> 13½" x 10½" |
| 12 <i>The Kyles of Lochalsh</i> 6¼" x 10" | 27 <i>The Panthéon, Paris</i> 13⅞" x 6½" |
| 13 <i>Ballachulish Ferry</i> 6¾" x 9⅞" | |
| 14 <i>The Clyde</i> 4⅞" x 12⅞" | |
| 15 <i>The Pool</i> 6" x 13" | |

- | | | | | | |
|----|-----------------------------|-------------|----|-------------------------------|------------|
| 28 | <i>Venice from the Lido</i> | 6¼" x 13⅝" | 32 | <i>Dolly Mount Golf Links</i> | 6¾" x 11¼" |
| 29 | <i>Low Tide</i> | 6¾" x 7⅞" | | | |
| 30 | <i>Linnhe o'Larne</i> | 12⅜" x 21⅝" | | <i>In preparation</i> | |
| 31 | <i>Chelsea at Night</i> | 12¾" x 6¾" | 33 | <i>A Monastery in Spain</i> | |

A PLEA FOR THE JARVES COLLECTION

THE importance of the Jarves collection of early Italian paintings to the nation, to the student and to the lover of works of art of the period, needs no emphasis. The catalogue de luxe, published by Yale University makes their universal reputation manifest. The pictures are certainly among the best of their kind ever brought to America.

The collection as it was first formed and as it may later have been extended, exists today in two parts. The pictures which James Jackson Jarves brought to America were first exhibited in New York in 1860. Others were probably added to the collection at a later date. The larger number are owned by Yale University. A smaller number were acquired by Mr. Liberty D. Holden, of Cleveland, and were given by his widow to the Cleveland Museum of Art.

The latter group is adequately housed and admirably cared for. It must be stated with deep regret that the same opinion cannot be expressed of the New Haven group.

I visited the Yale collection in April of 1919. I found a number of pictures in a condition which indicated great deterioration and approaching ruin. I inspected the pictures again in December of 1920.

I do not deem public criticism of technical problems by an amateur to be either wise or just. I therefore availed myself of the offer, made with enthusiasm for the cause and without prejudice, of Mr. Stephan Bourgeois, to accompany me and give me the benefit of his great professional knowledge of the Italian schools and of methods for caring for and preserving old works of art. The observations and statements of fact given herein, are his as well as mine. Mr. Bourgeois's authority to speak will hardly be questioned. He had last inspected the pictures in 1913. He retains a definite impression of the condition of many of them at that time.



W. C. MONTGOMERIE: THE THAMES, NEAR HENLEY

Etching 5 $\frac{5}{8}$ inches high, 13 $\frac{5}{8}$ inches wide

Collection of Mr. Frederic Fairchild Sherman, New York



W. C. MONTGOMERIE: LOCH KATRINE

Etching 6 $\frac{1}{4}$ inches high, 15 $\frac{1}{4}$ inches wide

Collection of Mr. Frederic Fairchild Sherman, New York



We found evidence that a number of the pictures have been restored in such a manner that further deterioration may have been prevented. Others we found in a pitiful state of neglect.

I was informed from authoritative sources in July of 1919, that the University had appropriated \$6,000 for the restoration of the pictures and that \$2,000 had been expended within a few years. The sum would, I believe, be sufficient if lasting restoration were possible. The unfortunate fact is however well established to my mind, that the housing of the collection is so ill-suited to its purpose, that the pictures cannot be preserved permanently and must be ruined beyond repair if they are not moved to a fit and safe place.

Pictures painted on wood in the climate of Italy, in houses warmed according to fourteenth century methods, cannot stand our climate and our steam heat, unless they be treated and preserved in accordance with methods too well-known to experts and amateurs to need mention here. I was informed in 1919 that heating conditions had received attention with a view to preventing damage from this source. I can find no evidence that the experiment has been successful. Nor are there in sight in the galleries means for regulating atmospheric conditions, the prime requisite used in the Metropolitan, Cleveland and presumably in other well-regulated museums.

The repairs and restorations which have been made are temporary remedies; they have effected no permanent cure. No attempt to prevent damage is manifest. No such attempt could be successful in the present gallery and under existing conditions. Pictures restored over and over again must lose their individuality and charm and will be spoiled entirely. The amateur is only too familiar with the result of the restorer's skill, frequently repeated.

The two Orcagnas, numbers 13 and 14, may serve as a striking example. Mr. Bourgeois found that large blisters which existed in 1913, had been repaired by filling in with modern color. New blisters have developed since then, showing a tendency which cannot be stopped under the present conditions. Periodical repairs must mean the gradual replacing of old colors with modern paint and will result in complete ruin within a period of ten to twenty years. The Orcagnas are the most important artistic documents of the entire collection. They have a place of great distinction in the history of art. Their loss or the marring of their original beauty will be painfully felt. Pictures with a tendency to blistering can be saved only by

transferring them to an atmosphere of heat and humidity, so regulated that rapid contraction of the wood will be stopped.

A part of the building of the University School of Fine Arts is of fire-resistive construction. The major part however is very inflammable. A fire gaining head-way and especially if it originate in the older part, will destroy building and contents. I quote from an expert underwriters' inspection made at my request:

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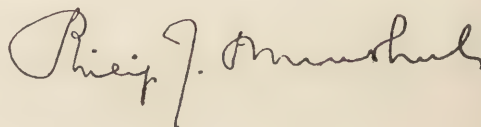
This consists of a two-story attic and basement stone building, mainly of ordinary joist interior construction, except a small section is good reinforced concrete, but not properly cut off from the balance. Large open stairway. A very prominent undesirable feature is the mansard attic above each gallery, and freely communicating therewith.

It is generally conceded that buildings containing art treasures of this character or important records should be of the best type of fire-proof construction, and to expose them to possible loss by fire is a matter of negligence. A fire occurring in the attic from any cause would be very difficult to control, and would result in serious water damage. It would seem entirely feasible to remodel the interior of this building, making the floors of reinforced concrete, stairways fire resistive or non-combustible, and provide proper fire cut-offs between sections.

Here follows a summary of our observation of the condition of pictures which showed deterioration.* We could not with the time at our disposal give detailed consideration to the whole collection. I use the numbers of the Yale catalogue de Luxe.

- | | |
|---------------------------------|-------------------------------------|
| 3. MARGARITONE D'AREZZO | 38. Follower of ANDREA DEL CASTAGNO |
| 5. DEODATO ORLANDI | 40. GIUSTO D'ANDREA |
| 6. BERNARDO DADDI | 59. GIOVANNI DI PAOLO |
| 7. Manner of BERNARDO DADDI | 67. Follower of GENTILE DA FABRIANO |
| 13. ORCAGNA | 73. RIDOLFO GHIRLANDAJO |
| 14. ORCAGNA | 74. FRANCESCO GRANACCI |
| 20. GHERARDO STARNINA | 90. BECCAFUMI |
| 21. NICCOLO DI PIETRO GERINI | 94. FRANCESCO BISSOLO |
| 22. AMBROGIO DI BALDESE | |
| 31. ANDREA DI GIUSTO | |
| 33, 34, 35. CASSONI, Florentine | |

*Lack of space compels the omission of the detailed description of the damage to each of the pictures, given in the article as written. The detail will be furnished, upon request, to any one actively interested.



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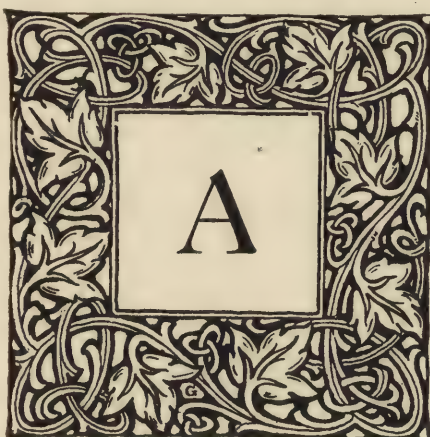




GIOVANNI DI MARCO (DAL PONTE): DANTE AND PETRARCH
The Fogg Museum of Art, Cambridge, Mass.

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME IX
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A FLORENTINE DOUBLE PORTRAIT AT THE
FOGG MUSEUM



AMONG the several paintings which have—thanks to the energy and intelligence of its Directors and to the generosity of friends—been added to the treasures of the flourishing little Museum at Cambridge, Mass., during the course of this past year, is one which, quite apart from its undeniable artistic merits, is certainly destined to awaken considerable interest from an iconographical point of view. Painted on a rectangular panel and on a golden ground, the picture in question (Frontispiece), portrays two male figures of mature years, clad in medieval Italian costumes and holding in each case a book, standing in a flower-strewn field of grass. One of the figures—that to the spectator's left—is seemingly about to be crowned by a little winged genius who hovers in the air above; the other already wears upon his head a stoutly woven chaplet of laurel leaves. The accompanying reproduction will spare us the necessity of describing the composition in its further details. Purchased at Siena, this painting was held by its former owners to be a double "portrait" of Dante and Virgil, and was furthermore ascribed by them to the hand of no less a master than Ambrogio Lorenzetti. The first of these assumptions has every appearance of being at least partially, if not wholly, justified. That the two personages here depicted are intended to represent literary characters, is sufficiently evident, not only from the books which they carry in their hands, but also from their clerkly garb. Nor can

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one fail to recognize, in the strongly-marked profile and ascetic features of figure to the left (Fig. 2), a close and unmistakable resemblance to the accepted type of Florence's celebrated poet as handed down to us by pictorial tradition. So far as this figure is concerned, there seems, in fact, little or no reason for doubting that it is, indeed, intended to portray Dante. The identity of the second figure, with the crown of laurel (Fig. 3) is less evident. That it may really represent Virgil is not impossible. The close literary connection between the writer of the *Divine Comedy* and the singer of the *Aeneid* would certainly appear to lend a strong resemblance of probability to this being actually the case. Nevertheless, it appears to us as at least equally probable that this figure may personify, not Virgil, but another celebrity of Dante's own times—his hardly less famous countryman Petrarch. The presence of the laurel wreath, although characteristic of the pictorial representations of the classic Mantuan poet, is in nowise less so of those of the writer of "Africa" and the *Sonnets to Laura*. As is well known, Petrarch was honored with the laureate's crown, in the Campidoglio at Rome, on Easter Sunday, 1341. Setting aside, however, the question of the precise identity of this second figure, and returning to its companion, there can be no doubt but that we have here one of the earliest panel paintings of Dante so far known to us. Before proceeding, however, to determine the picture's approximate date, it will be necessary to consider, for a moment, the question of its authorship. As already stated, the panel, when first offered to the Directors of the Museum, was ascribed to Ambrogio Lorenzetti—an attribution which would perforce place its date of execution in a period prior, at the very latest, to 1348—the probable year of Ambrogio's death. The painting, however, does not show the faintest connection with Lorenzetti's style. On the contrary, it reveals, in its forms, in its technique, and especially in its peculiar coloring, the most unmistakable evidence as to its real artistic origin. So pronounced, indeed, is its stylistic character, that a mere glance was sufficient to assure us, when first shown the picture, that we were in the presence, not of a creation of Ambrogio, or of that master's time or school, but in that of a very typical work of the Florentine, Giovanni di Marco, better known as Giovanni dal Ponte. To all those who are really acquainted with Giovanni's very personal manner, our attribution will, we trust, require no verbal support. For the benefit on the other hand, of those who may harbor any possible doubts, we reproduce one of Giovanni's most attractive and representative panels

(Fig. 4)—the delightfully decorative cassone-front, representing the Liberal Arts, in the Spiridon Collection of Paris. A moment's comparison of our two illustrations should suffice to remove all uncertainty. Not only do the forms, draperies, and attitudes of the Paris picture correspond closely to those of the Cambridge panel, but the manner in which the figures are conceived is virtually the same. Here we find again, moreover, the same flowered ground upon which the figures stand, and, what is even more notable, the very brethren of the little winged genius whom we have seen in the act of crowning Dante, all of them engaged in a precisely similar office. As for the technical execution and the quality of the coloring, they are the same in both pictures.¹

As a work of Giovanni, the picture at Cambridge loses, it is true, not a little of its previous claim to antiquity—nevertheless, although we can no longer look upon it as the creation of an artist who, as was the case with Lorenzetti, was born and educated, within the span of Dante's life-time, it still belongs to a period anterior to that of the greater number of the many idealistic presentations of the great Florentine exile that have come down to us. Giovanni was born, as we know, in 1385, and died, in all probability, in or about 1437. Our painting consequently belong to the first third of the Fifteenth Century.

A few words regarding the iconography of Dante may here be not out of place. Of the various reproductions of the poet in Italian art, the earliest, as well as one of the best-known, is no doubt that in the Chapel of the Bargello at Florence, mentioned by Filippo Villani and by other early writers as a work of Giotto's hand, freed from white-wash in 1840, and ruined within a few months of its discovery by the Italian restorer Marini—happily, however, not before the completion of two furtive sketches of the damaged original on the part of the English painter Seymour Kirkup and of Marine's assistant, Count Perseo Faltoni. Without entering here into the question whether this frescoed figure was painted by Giotto himself or by a member of that master's school, there is good reason for believing that it was executed somewhere between 1330-1340, and very probably within the term of Giotto's life, if not by his own hand. That it goes back to

¹ M. Spiridon's picture—which was first recognized for a work of Giovanni, some fifteen years ago, by Mr. Charles Loeser—is worthy of special study quite apart from the question of its authorship. As a representation of the Trivium and Quadrivium of the Liberal Arts, it offers an interesting comparison with earlier representations of the same subject, such as the famous fresco by Andrea da Firenze in the Spanish Chapel of Santa Maria Novella at Florence. As an example of the purer decorative art of its period and school, it needs no written recommendation.

any such early date as 1300, as Cavalcaselle and many other critics have maintained, is amply belied by the stylistic character of the painting of which it forms a detail. Nevertheless, although we must definitely lay aside the pleasing idea that it is—or rather was—a portrait of the as yet youthful Dante, taken from life before the poet's banishment from his native city, there is every justification for believing that it was based, if not upon some pre-existent likeness, at least upon a still living memory of the great Florentine's personal appearance. In it we find already established, in any case, the type and form of face and feature, repeated, albeit with varying changes of expression and different indications of age, in almost all the subsequent "portraits" that have come down to us through succeeding periods.

Probably posterior by not more than one or two decades to this figure in the Bargello, was another likeness of the poet, of which unfortunately, only written records have survived. This painting, which was due to the brush of Giotto's favored pupil, Taddeo Gaddi, is mentioned in turn by Ghiberti, Antonio Billi, and Vasari, as forming part of a pictured story of a Miracle of St. Francis, in the church of Santa Croce. How closely it may have resembled the effigy in the Bargello, we have no means of knowing, the fresco of which it formed a part having fallen a victim to Vasari's own vandalistic "restoration" of the temple which it adorned, in 1566.

The second, in chronological order, of the portraits of Dante at present known to exist, is that recognized, some twenty years ago, by M. Jacques Mesnil, among the group of figures composing the lower left-hand portion of Nardo di Cione's fresco of the Last Judgment, in the Strozzi Chapel of Santa Maria Novella at Florence. Here the poet is no longer represented in the spring of life, but as a man of advanced years. While preserving the salient physical characteristics of the Bargello head, the artist has accentuated their peculiarities and at the same time lent to the entire face an ascetic austerity of expression which contrasts strikingly with the youthful freshness and calm tranquillity of the earlier portrait. The painting seems, in fact, either to be a more or less original conception of its author, or to be based upon some pre-existent model other than that of the Bargello. Nardo's fresco bears no certain date, but was probably executed shortly after 1350.

We thus possess two extant representations of Dante, not to mention the record of a third—in each instance a fresco-painting, and both belonging to those decades of the Fourteenth Century closely follow-



FIG. 2 DANTE (Detail)

GIOVANNI DI MARCO (DAL PONTE): DANTE AND PETRARCH (Details)

The Fogg Museum of Art, Cambridge, Mass.



FIG. 3 PETRARCH (Detail)





FIG. 4 GIOVANNI DI MARCO (DAL PONTE): THE LIBERAL ARTS
Spiridon Collection, Paris



ing upon that of the poet's death. These are the earliest Dantesque portraits known to us. With one possible exception, we find no further recognizable effigies of the immortal Florentine, in any medium, until we are well advanced in the succeeding century.² The exception to which we refer is a pen and wash drawing in the National Library at Florence (Codex Palatinus No. 320). This profile head, which again repeats the main traits of that in the Bargello while exaggerating its peculiar features—more especially in the strongly pronounced bend of the nose and in the more decided drawing down of the corner of the mouth—is, despite its slight and in many respects defective handling, not devoid of a certain arresting intentness of expression. It is, no doubt, the presence of this particular quality, that has induced certain enthusiasts to see in this work a contemporary portrait taken from, and even to ascribe it to such a master as Giotto. By others, on the contrary, it has been cast aside as a comparatively worthless production of the late Fifteenth Century. We can agree almost as little with the latter, as with the former, of these verdicts.³ Although the handwriting of the codex of which the miniature forms a part has been assigned by several judges of caligraphy to an advanced stage of the last-named century, the drawing itself has every appearance of belonging to a much earlier period—at the very latest to the opening decades of the Quattrocento. Whether it is, as some suppose, merely a careful copy of an earlier original, is open to question, although we fail to note any visible corroboration of such a theory. Even, however, if this could be shown to be the case, we should be none the less safe in looking upon this interesting sketch as being, to all intents and purposes, the earliest drawing or miniature which we possess of the poet. Certainly later, and to be placed towards the middle, if not in the later years of the century, is a second miniature—in this instance executed entirely in colors and with the brush—on the Biblioteca Riccardiana at Florence (Codex 1040). The subject is here depicted as more advanced in age than in the Palatine drawing; the expression of the face and eyes is severer and more energetic; the cast of the features is more accentuated and

² This statement may shortly require modification, in connection with at least one of two new "portraits" of the poet said to have been recently discovered in the church of Sant' Agostino at Rimini, and in San Francesco at Ravenna. As yet we have reproductions of neither, nor have we been able to examine the originals. The news of the discovery of the painting at Ravenna comes to us in fact virtually at the time of writing. That the representation is, in this case, really one of Dante, seems to be verified by competent judges. The "portrait" at Rimini appears, on the other hand, to have given rise to no small amount of scepticism. Both paintings are ascribed to the Romagnole-Giottesque school of the second half of the Trecento, and both are frescoes.

³ Kraus, in his book on Dante, lays special stress upon this drawing, and his estimate of its importance is not, on the whole, unjustified. He is nevertheless inclined to exaggerate its possible claims to an early origin.

at the same time more generalized, the chin, lower lip and jaw already displaying something of the prominence habitual to most of the representations of later times.⁴

Of paintings of Dante on panel or linen we have so far mentioned none. The earliest of these, hitherto known to us, is the celebrated picture by Domenico di Michelino in the Duomo at Florence. Executed in 1465, supposedly on a design by Alessio Baldovinetti, as a substitute for an earlier painting, likewise representing the poet, which had been set up in the Cathedral some thirty years previously at the instigation of a popular expounder and commentator of the "Divine Comedy"—the Franciscan, Fra Antonio—this picture is later than all of the "portraits" so far noted, with the possible exception of the miniature in the Riccardiana. The details of the composition—the view of Florence and the scenes from Hell, Purgatory and Paradise, which form the setting—are doubtless too familiar to require description here. As for the figure of Dante, it is one of the most satisfactory of the more purely idealistic representations of the subject which have come down to us. Clad in the loose red doctor's gown in which he is most often painted, and wearing the laureate's crown, the author of the "Comedia" is seen standing in the middle of the symbolic landscape, one hand outstretched toward the neighboring vision of the Inferno, the other holding open before him a book upon the pages of which are inscribed the opening verses of the Divine Poem. In age, he is depicted as already well on toward, if not over, fifty. His features, while maintaining the characteristic forms of those with which we have become acquainted in the foregoing portraits, are happily harmonized and welded into a type which, despite its decided tendency toward leanness, is entirely free from any disagreeable exaggeration. Unlike its predecessors, the face is here no longer seen in more or less direct profile, but is at least three quarters full.

The mention of Domenico's picture brings us back to the panel in the Fogg Museum and to the question of its probable date. That the painting at Cambridge must be older than that at Florence by some three decades, at least, is clearly evident from what we know of its author's life and chronology. As already noted, Giovanni di Marco's activity as a painter may be traced as far as 1437, with

⁴ These peculiarities are freely developed in the busts and so-called "death-masks" of the poet—none of which are earlier than the close of the Fifteenth, or beginning of the Sixteenth Century—and may be said to reach their culminating stage in Raphael's antipathetic figure in that artist's famous fresco of the "Disputa" in the Vatican.

which term all records concerning him come to an end. That he died either within that year, or shortly afterwards, may safely be taken for granted. That the picture at Cambridge belongs to the later period of its author's development is sufficiently evident from its style. We may place it, in fact, without any great fear of being mistaken, somewhere in the near neighborhood of 1430—or, more loosely, between that year and 1435. It is thus, beyond question, the earliest panel-picture of Dante known to us as existing at the present day, and as such possesses an interest which will doubtless appeal to many besides those who are professed lovers or students of art. As much may be said, again, of the second figure in the painting, for, whether that second personage be held to represent Petrarch, as we maintain, or Virgil, as is more generally supposed, the iconographical interest of the representation remains, in either case, an unusual one.⁵ Nor is Giovanni's picture interesting merely as a rarity. Not only is it an instructively illustrative example of its author's style, but it is also possessed of no inconsiderable decorative virtues—more especially in its pleasing and very characteristic color, which in itself would be sufficient to set at rest any question as to the painting's real paternity. The artist's conception of Dante is moreover of particular interest as being one of the least conventional and most simply naturalistic presentations which we have from the hand of a Renaissance painter—for, despite his Gothic beginnings, Giovanni may fairly be ranked as such, at least in connection with the work of his maturer years. Unmistakably recognizable as are the outlines of the head which the artist has placed before us—leaving, as they do, no possible doubt as to the identity of the person represented—they are nevertheless remarkable for the avoidance on Giovanni's part of any over-accentuation of those singularly individual features which, while lending a legitimate character and force to the earlier effigies of their famous owner, so often become the object of exaggeration, if not of caricature, in the delineations of later times.

Of Giovanni and his art we cannot stop to speak in this brief note. Confused by Vasari with Jacopo del Casentino—a painter of a much earlier school and generation—it is only in comparatively recent years that his true personality has been clearly established. To those of our readers who are as yet unacquainted with the known works and records of this interesting and gifted transitional master we cannot do better than recommend a perusal of the articles by Count Carlo

⁵ For the iconography of Petrarch, see D'Essling and Müntz, in their book on the poet, and P. De Nolhac, *Petrarque et l'Humanisme*.

Gamba and their documentary appendix by the late Herbert Horne, in the *Rassegna d'Arte* for December, 1904, and the *Rivista d'Arte* for October-December, 1906, as well as in the *Burlington Magazine* for August, 1906. Of paintings by Giovanni in America we can—apart from the picture at Cambridge—call to mind but three. The first of these is a predella-panel illustrating the story of San Giovanni Gualberti, in the Jarves Collection at New Haven (No. 30); the others are two panels, evidently the doors of a triptych or press, representing the Baptist and St. James, with, in their upper parts, the Crucifixion and the Resurrection, which were exhibited at the Loan Exhibition of Italian Primitives held in New York in November, 1917.

F. Mason Perkins

NICCOLÒ DI PIETRO GERINI

PART ONE

INTIMATE knowledge of the Florentine trecento is still so scattered, our command of its æsthetic and evolution still so uncertain, that we should hardly regard the two pictures here reproduced a necessary pretext for a reconsideration of the most prolific, if unequal, of masters on the declining slope of the century. The pictures besides, (and we shall speak of them first) being, in spite of all stylistic disparities, of the same period, help us to a complete and closer view of an advanced stage in Niccolò di Pietro Gerini's activity.

The earlier of the two, in fact, the Virgin at the Museum in Boston (Fig. 2), so much higher in pitch than other pictures by him, so mutely intense, so poetic, might well reconstitute the disparaging estimate critical convention still holds of him. It is the most genial and well-rounded of his works, and nowhere else does he as happily sustain the mood from first to last. If his crucifix at Sta. Croce is among the noblest painted in his time, his diffuse Entombment, with all its fundamental difficulties, inexhaustibly solemn and pitiful, never again is he so lyrical, never again does he find a note so well suited to his voice. This radical character, indeed, of our Virgin while it distinguishes it from the run of painting in his own day or of



FIG. 1 NICCOLO DI PIETRO GERINI: VIRGIN AND CHILD
Collection of Mr. Martin A. Ryerson, Chicago



FIG. 2 NICCOLO DI PIETRO GERINI: VIRGIN AND CHILD
The Museum of Fine Arts, Boston



that of earlier Giotteschi, brings it close to the work of Daddi and Agnolo Gaddi whose influence was strong and enduring within the Gerini school. Its presence in our picture is pervasive, even if Niccolò's method is more rigid, more dryly intellectual.

Its peculiar æsthetic is the result of a scrupulous tempering of all the components, which reduces their individualities until they integrate themselves by close and reciprocal attachment. They cease at a certain moment to be objects of visual apprehension to become objects of the synthetic imagination. In leading all the individual divergencies up toward their vanishing point, the master has simplified the inner contours, and amplified the outer edge to a unified continuity. Outline thus becomes an architectonic rather than a descriptive element and both figures, close-locked and upright, are held firmly within it. By the same principle the throne has been frontally placed, the group appropriately evading a rigid symmetry; but the symmetries of both being concentric, the two terms, the architecture and the figures, are, on this account, at once assimilated to, and differentiated from, each other. In harmonious agreement with the architecture at one moment, the suspended action and the reticent figures detach themselves from its immobility at the next. Even the conspicuous horizontals at the base and the seat of the throne, and of the Virgin's lap only serve to set off the immanent and centralizing verticality. Everything within the frame holds together under a controlling upright symmetry, while the extended surfaces of the figures and the spread throne sustain the flatness of a façade. As the eye moves upward from the broad to the suggestive passages, along the leading lines that converge in the Virgin's head at the eminence of the topmost angle, it takes in all the tranquil majesty in the ascent. Below it we scarcely become aware of movement or action. Behind it the crockets wave like feathers.

The Virgin's head, the hesitating, benevolent hands, draw their suggestions from a certain concentrated intensity. And we become sensible of the unexpressed thought, the contained movement, a sentiment not urged, not even articulated, by the same quality in the drawing. In the implicit action, in the attenuated solidity and weight, in the immobilization of structural thrusts, we see the single aspiration of all elements towards the aspect of things in which the impact and drama of life have been definitely overcome, leaving the imagination lucid and calm to wrest what it can from the picture. It belongs to the region of the ideal and the poetic, where the

literary and visual manifestations are reconciled, and everything is penetrated by the light with which the Virgin's face radiates.

In our attribution of the Boston picture only its spiritual grace may give us pause. All the particulars come clean out of Niccolò's formula. Every stroke is true to his artistic character in so eminent a degree that the picture might be autographed, like the single figure of St. Catherine at Prato, which it most clearly resembles. Allowing for the diversities of medium, of the procédé and of proportion, the construction of the two heads and the total look are identical. There is a feature for feature correspondence. The eyes in both are long and narrow, and the more extended ones dip and rise at the corner. The noses are similarly foreshortened, the mouths have the same arrow over the bow of the lip, and both have the same frail chin. In method our picture is yet closer to the Baptism in the National Gallery. It manifests the same type of flat modelling, the same drawing, the same windless quietism. The arrangement, again, the design, profess their superiority over, but also their affinity with, the Virgin on the high altar at Sta. Croce.¹ In both we find the unyielding line drawn like wire along the edges of the drapery and the contours of the hands; the same throne, the same hair and the same scarf over it. The identity of the hands and the Christ in our picture and those in a panel representing the Virgin at the Museum in Avignon² (a reversal of the Sta. Croce Virgin) establishes an identity of authorship and the relative contemporaneity of the three panels. Our Madonna, finally in many respects anticipates the central compartment of the 1404 altarpiece (No. 11) at the Academy in Florence.

And the period of its painting would fall among these works, one of which only, the National Gallery Baptism is dated (1387). As this panel is alone among the works mentioned, executed prior to 1390, with which ours has close stylistic associations, it would appear rather to approximate the period of the several others which are later, the Baptism establishing with fair certainly a terminus ante. But as caution is more prudent than too narrow precision in all matters of chronology, it is reasonable to place our picture in a period between the Baptism and the Prato frescoes³ (dating probably from about 1395) which would mean around 1392.

¹ The date 1372 which Dr. Sirén joins to this panel in his *Catalogue of the Jarves Collection* is, as I hope to show in critical list of Niccolò's work to follow this essay, untenable.

² To be discussed later.

³ See Supino, *Rivista d'Arte*, 1907, p. 134, et seq.

In the Virgin belonging to Mr. Ryerson (Fig. 1), the proportion of the uncovered area to the group is designed to isolate and enhance its plastic solidity. There is no place for spatial suggestions; no expansion, only concentration. The level background is reduced to a special and limited function, that of quickening and reinforcing our apprehension of the cubic mass, of intensifying the visible passage from flatness to relief. The parts being extended, we read from left to right along a surface sustained at a swelling evenness of low plasticity. The artist avoided breaking into the space to draw the eye inward, to prolong and complicate the suggestions of depth with foreshortening and overlapping. Our picture then, recommends itself primarily by a determinate and quantitative roundness proper to periods that belonged originally and essentially to sculpture. Evolving his art out of an accumulated and conventionalized stock of form-impressions, the material in which our painter conceived, was like its shapes, conditioned by the degree of energy he put into his conception, and, what comes to the same thing, the clearness with which his imagination saw it. It was, as certainly, not conditioned by verified observation of actuality. The plasticity of our picture, accordingly, owes its peculiar power in a decisive measure to the rigidity and weight of the material of sculpture, the mental form of which did not differ from that of painting. As in some of the frescoes at the Arena chapel—the Adoration to take a single example—it has the firmness of a substance harder and heavier than flesh, more persuasive to the touch, and inherently sympathetic to the artistic idea of our painter.

And tectonically our picture is Giottesque. The organization of structure through immanent movement was the exploit and glory of another century, but the Trecento had begun with a vision of form in which the forces of life are easily victorious over the dead weight of gravity. Does not much of the fundamental æsthetic of figure art arise out of the balanced conflict of these two principles? The full weight of the solid child, the relaxed and inclining head of the Virgin are drawn into close opposition to the rise of the verticals. And in effect with its balance of up and down tendencies: of weight bearing downward, of resistance holding it at equilibrium, our group is in essence architectural. It conforms throughout to the boundaries of the picture, and the generalized contour rising with the sides of the frame closes at the top under its arch. It thus becomes part of its architectural idea. The ultimate fact of its æsthetic, then, abides

in the constant conflict and reconciliation between the sense of growth and the sense of gravity, and the whole seen ingenuously has the character, and something of the grandeur, of a cathedral.

Undifferentiated below, the mass complicates as it proceeds upward. The interest has been swept into the more variegated area within the arc from one elbow to the other of the Virgin, and the curved gable formed by the line from head to shoulder on one side and continuing along the two heads on the other. The system of long crossing and recrossing lines generalizes this part of the picture for the eye, and simplifies the action. The main lines, those of the forearm of the Virgin, of the Child's arm, of the eyes, of the parallel axes of the two heads, are graphic abstractions of the psychological moment. The Mother lays her hand tenderly on the Child, the Child caresses the Mother, and the divine reciprocity is implicit in their glances. However, as in all artistic expression, the sentiment is but another manifestation of the visible characters and there is just so much of it here as will go into the specifically artistic terms of the painting. The yearning in the Virgin's face may be read easily enough, but it will not fire the imagination. If it reaches the Child it does not penetrate them, and the pantomime becomes almost wholly symbolic.

The æsthetic of our painting is the broadly written æsthetic of an earlier tradition, the tradition of Giotto. The motive, again, of the Child's caress and the compositional idea, tempt one to derive it from Daddi (among whose work they appear with signal frequency) with the reservation of the equally great likelihood of an earlier source.

But is our Virgin by Niccolò di Pietro? A question that involves the radical one of his identity. Cavalcaselle and more recently Dr. Sirèn have gone far enough in their reconstruction of his artistic personality to make more conclusive definition possible. This personality is but the sum of works consistent among themselves, and constant to the stylistic character of those that are authentic. Our attribution must ultimately rest on the concept of the total personality—our proof upon confrontation with single, and if possible undeniable examples.

The shapes then, and the types of the Ryerson Virgin may be found again in the signed and dated frescoes in the church of S. Francesco, Pisa.⁴ The silhouette of the Virgin's head, her face, its

⁴ Inscription given in Rossi e Lasinio in *Raccolta de' Pitture antiche intagliate da Paolo Lasinio designate da Giuseppe Rossi*. Pisa, 1820; and in Crowe and Cavalcaselle *History of Painting in Italy*, Vol. II, p. 265, note 4; see also last of note I, p. 267.

large mould, the glance, the strong neck are repeated, with certain adventitious differences, in the haloed woman behind the Magdalen of the Resurrection, and in the Blessed Virgin of the Ascension. The total aspect comes yet closer to other paintings, all of them modelled upon the same set of ideations, the same composite image: the Virgins in the Musée Calvet in Avignon, on the high altar at Sta. Croce in Florence, and in Mr. A. Kingsley Porter's collection in Cambridge, Mass.⁵ But the resemblance—amounting almost to identity—of our Virgin to the St. Lawrence in the polyptych (dated 1404) at the Academy in Florence, puts the identity alike of hand and period beyond all question. Niccolò's development carried him from the tall, unarticulated, leptocephalic to the compact, round-headed, flat-crowned type, from the narrow to the full eye. The St. Lawrence and our Virgin exhibit the same measure of these two characteristics at a conspicuous degree of similarity. But the analogies go farther and deeper: St. Lawrence's carriage, his bulk and make correspond with those of our Virgin, and he is grave and heavy-lipped like her. Now, as Niccolò's evolution was uncommonly slow even for a period in which the earlier artistic impulse and energy were for the time being spent, degrees of resemblance or disparity between his works will not be disposed to the commonly implicit developmental measures. I should incline, accordingly, to place the picture within a chronological field, let us say, five years on either side of St. Lawrence's date. But the conformity of our Child to the type of that in the Sta. Croce altarpiece, and of the Virgin to somewhat earlier types in works already mentioned, would, for an additional number of minuter, and more fugitive reasons, move Mr. Ryerson's picture back towards the year 1400.

Richard Offner.

TWO PORTRAITS BY NICHOLAS MAES

AS a portrait painter few, if any, of the many pupils of Rembrandt surpassed Nicholas Maes, born at Dordrecht in 1632, who studied under the great Dutch master from 1648 to 1652 and settled in Amsterdam in 1673. That his abilities were highly appreciated in his day is apparent from the fact of his having been commissioned to paint the large corporation picture of the Members of the Surgeons' Guild at Amsterdam which now hangs in the Rijks Museum, as well as from the number of portraits from his hand which we know today.

His original intention seems to have been to practise the painting of genre pictures of cabinet size, generally containing but two or three figures, but though these little canvases were skilfully done and really attractive, either they were not sufficiently appreciated to remunerate him properly or the profits of portraiture proved irresistible. It is interesting to note however that though he eventually devoted practically all of his time to the latter, many of his portraits are of the modest dimensions of his earlier works. The *Idle Servant* in the National Gallery, London, is a fine example of his genre; there are four in the Rijks and others in public galleries elsewhere abroad. Of the smaller portraits two, *Admiral Binkes* and *The Bethrothed of Admiral Binkes*, the gift of the late J. Pierpont Morgan, are in the Metropolitan Museum of Art, New York.

There are certain resemblances to Rembrandt's method of portraiture in Maes's life-size portraits and characteristic differences. His works are distinguished from his master's by a custom of emphasizing the features of his sitters by masses of shadow so distributed as to enhance the effect of his excellent coloring in the draperies and accessories. His touch is more precise and consequently his impersonations lack the mobility which makes the people of Rembrandt seem real to us today—as if they might indeed step out of his canvases or speak to us. But if Maes was not a genius he was a great painter and his success in incorporating in his portraits always the individual quality of a distinct personality is almost unfailing. He had a keen eye for variations of expression and trifling evidences of character that helped him to preserve the personalities of his sitters.

The two fine life-size three quarter length female portraits reproduced are representative examples of the artist at his best. The younger and more attractive of them, owned by Dr. John E. Stillwell, suggests the influence of Rubens, whose work Maes must have studied during



NICHOLAS MAES: PORTRAIT OF A YOUNG WOMAN
Collection of Dr. John E. Stillwell, New York



NICHOLAS MAES: PORTRAIT OF AN OLD WOMAN
Collection of Mr. S. G. Rosenbaum, New York



his residence in Antwerp. Her features repeat so exactly those of the elder woman's, owned by Mr. S. G. Rosenbaum, that it is quite evident that we have here the likenesses of mother and daughter. The further fact of their both being of his later period (Dr. Stillwell's is signed MAES and dated 1676) and of practically the same dimensions adds to the probability of this being true. Except for this additional evidence one might perhaps have serious doubts in the matter as there is a certain sameness to all the faces in his portraits. Mr. Rosenbaum's canvas is 45 inches high by 39 inches wide; Dr. Stillwell's exactly the same height and but two inches narrower. They might very well be and probably are companion portraits. The picture of the mother is a better criterion of the artist's ability and in it one feels the apparent truth of a representation that lacks much of the subtle interest of a complete characterization. Not that it reveals nothing of the personality, for surely one senses the pleased interest, so plainly evident in the daughter's expression, here hardened into a fixed and sober appraisal of life. Even the blossom in her hand she seems to exhibit rather as a symbol of the brevity of life than as a thing of beauty satisfying to herself. Her daughter, however, acquaints us with what she probably was like in her prime—a winning personality with the voluptuous grace of an opulent figure and a happy interest in all that went on about her.

Maes's success with draperies, his sensitive drawing of the hand and modelling of the face are happily seen to advantage in these pictures. They reveal, indeed, practically the limit of his powers in portraiture and enough of his limitations as an artist to explain his rank as one of the best of the minor Dutch masters of the seventeenth century.

SAINT-MÉMIN'S CRAYON PORTRAITS

BY some curious oversight William Dunlap did not include Saint-Mémin in his "History of the Rise and Progress of the Arts of Design in the United States," which he published in 1835. Although Saint-Mémin was of a retiring disposition the great number of excellent portraits he drew and engraved make the omission more surprising. But whatever the cause, he was almost unmentioned in art or historic annals until the year after his death when M. Ph. Guignard, City Librarian of Dijon, France, in an address at the meeting of the Academy of Dijon on March 16, 1853, outlined the life of the artist and told practically all that is known about him.

Charles Balthazer Julien Fevret de Saint-Mémin, such was his name in full, was born in Dijon on March 12, 1770. He came of the lesser French nobility. His father was Benigne-Charles Fevret de Saint-Mémin a counsellor in the Parliament of Dijon. His mother, Victorie-Marie de Notmans was a creole of San Domingo.

Young Saint-Mémin was educated first with Abbé Liébaut; later with M. Chiquet, a professor in the College of Dijon; and finally at the Military School in Paris which he entered April 1, 1784. Either his mother or his father was generally with him in Paris. On a six month's leave he returned home and was busy in his work shop at watchmaking. May 8, 1785 he left the military school as supernumerary ensign to the "gardes Françaises." He was promoted to Ensign on April 27, 1788. During his student days he had studied painting and drew portraits, it is said, "with an exactitude perfectly geometrical."

On the eve of the Revolution the "gardes Françaises" was reformed and the officers returned to their homes, August 31, 1789. Saint-Mémin went to Switzerland, making a map of his journey, and there his family met him in September, 1790. He then joined the "Army of the Princes" as second lieutenant, ranking as lieutenant colonel. During his leisure, while stationed between Coblenz and Cologne, he painted miniatures in monochrome on ivory.

When the army disbanded in May, 1792, he was discharged by Marshal Duke de Broglie and made lieutenant colonel by brevet.

In 1793 he was again in Switzerland at Fribourg and learned wood carving and gilding. To escape the Revolution he left France with his father intending to go to the estates of Madame Saint-Mémin in San Domingo. They started March, 1793, travelled

through Holland and England, and sailed for Halifax. From Halifax they went to Quebec, Montreal, across Lake Champlain and down the Hudson to New York. Arrived at New York they learned of the uprising of the blacks in Haiti under the leadership of the negro Toussaint L'Ouverture and abandoned their plans. For a while they cultivated a vegetable garden. Before long they met John R. Livingston who took young Saint-Mémin to a public library where, from an encyclopedia, the boy taught himself engraving. He first engraved two views of New York, one "A View of the City and Harbour of New York, taken from Mount Pitt, the Seat of John R. Livingston, Esqre," issued in 1796 but drawn in 1794; the other "A View of the City of New York taken from Long Island," signed "St. Mémin del. et Scult, 1796."¹

This latter Mr. John Hill Morgan thinks was taken from what is now Columbia Heights, Brooklyn, between Middaugh and Cranberry Streets. A third engraved view of New York is attributed to Saint-Mémin by Mr. I. N. P. Stokes.² The original pencil drawing for the first of the New York views is in the possession of the New York Historical Society.

Several other plates date from about 1796,—among these "A Plan of the Siege of Savannah" which appeared in the New York "Monthly Military Repository."

He then commenced engraving the small profile portraits for which he is now famous. With a "physionotrace" he traced the exact size profile of the sitter on tinted paper and upon this slight mechanical foundation made a finished crayon drawing. This he reduced by means of a pantograph to a disc of copper about two inches in diameter and engraved, charging thirty-three dollars for the framed drawing, the plate, and a dozen proofs.

Exactly what kind of instrument the "physionotrace" was is not known. Saint-Mémin constructed it after the fashion of a machine invented, it is said, by Gilles Louis Cretien. He also made his own engraving instruments.

From 1796 to 1798 he was still in New York, living at 11 Fair Street and 27 Pine Street. Some of his early plates bear the signature of an assistant and fellow countryman named Valdenuit who returned

¹ For most exact particulars concerning these prints see the excellent article by John Hill Morgan: Work of Fevret de Saint-Mémin, *Brooklyn Museum Quarterly*, v. 5, no. 1. January, 1918. (illustrated).

² I. N. P. Stokes: Iconography of Manhattan. V. 1, pp. 418, 429.

to France in 1797. Shortly after Saint-Mémin's pressman died and the artist printed his own plates.

Saint-Mémin was in Philadelphia from 1798 to 1803, and in Baltimore in 1804. His address in Philadelphia was 32 South Street.

From 1804 to 1807 he was in Baltimore, Annapolis, Washington, Alexandria and Georgetown. In the Washington, D. C. *Intelligencer* for November 12 and 14, 1804 Saint-Mémin inserted the following advertisement:

"LIKENESSES ENGRAVED. The subscriber has the honor of informing the Ladies and Gentlemen of the cities of Washington and Georgetown, that he has again returned to his former lodgings in Washington, for the purpose of taking likenesses. In order that those who are desirous of sitting may not be disappointed, he takes the liberty of suggesting that his stay in this city will be very short.

ST. MEMIN. Washington 8th Nov. 1804."

This advertisement would indicate that he was spending a second season in the city.

In 1808 he was in Richmond, Norfolk and other cities in Virginia. In 1809 he visited Charleston, South Carolina and also travelled about the state. Finally in 1810 he was back again in New York.

During his summers he went to Burlington and here he spent some of his time constructing a camera obscura and made a crayon drawing with its aid of Niagara Falls which he was later urged to exhibit in Paris.

Napoleon's favorable decrees in regard to the emigrants induced Saint-Mémin to return to France in 1810. In 1812 he was back again in the United States. His eyesight not permitting him to carry on the exacting work of engraving, he undertook painting portraits and landscapes in oil.

In 1814 Napoleon's star had set and Saint-Mémin was able to return to France. Overjoyed at leaving he broke his profile machine and set sail in October with his mother and sister, never to return. He became Director of the Museum at Dijon in July, 1817. His royalist sympathies were not forgotten and on January 29, 1817 Louis XVIII conferred on him the rank of lieutenant colonel.

In spite of his reticence he made many friends and toward the close of his life when steps were taken to remove him from office, he was retained through the intermediation of the minister of the interior.

Failing eyesight and old age did not prevent him from performing his duties as director until his death. He died June 23, 1852 a faithful member of the Roman Catholic Church.



SAINT-MEMIN: MRS. JOHN COX
Property of the Misses Smith



SAINT-MEMIN: RICHARD DOBBS SPAIGHT
*Belonging to and reproduced by the courtesy of The National
 Museum, Independence Hall Group, in the Art Collection,
 Independence Hall, Philadelphia, Pa.*

Saint-Mémin's portraits are of great beauty. The engravings received the praise of the distinguished mezzotint engraver John Sartain long ago,³ but the crayons while they have been admired for their historical accuracy have never received their full praise. Saint-Mémin's drawings impress the present writer as do those of Holbein, Clouet and Ingres. This statement is not minimized by the fact that the profile was placed with a machine. Only the mere outline could be obtained in this manner and Saint-Mémin's power is shown in the assurance of his line and the perfection of his drawing.

Pending the publication of Dr. William F. Campbell's exhaustive book, the excellent paper by Mr. Morgan remains the most appreciative and thoroughgoing account of the artist. There are about 200 original coppers and drawings, and about 850 engravings in existence.

Elias Dexter published in 1862, photographs of one of the two duplicate sets of Engravings that Saint-Mémin preserved of his work and prefixed to the volume a translation of Guignard's account of the artist, and a biographical register of the sitters.⁴

The other set, owned at one time by Henry Stevens of London, was offered for sale to Congress without success. The foresight of W. W. Corcoran saved the collection for the city of Washington and it is now in the Corcoran Gallery of Art. There are, in this collection, 818 portraits, five silhouettes, nine small engravings and a view of the siege of Savannah. To this total must be added several prints donated by descendants.

Paul Revere, Charles Willson Peale, Washington, Jefferson, Marshall, Burr, Decatur, Madison, Clinton, Dearborn and Brunel—these are a few of the names of Saint-Mémin's sitters. Few artists can show such an important historical as well as artistic contribution to American history and the student of the period will find an interest in the small portraits only equalled by an artist's enthusiasm for them.

Theodore Dalton

³ For reproductions of the engraved portraits see the following, as well as the previously mentioned references: *Appleton's Magazine*, July, 1906. *Daughters of American Revolution Magazine*, Sept., 1915; Oct., 1915; July, 1917; April, 1919. *Magazine of American History*, v. 7, p. 104; v. 5, p. 401 and 446.

⁴ The St.-Mémin Collection of Portraits. N. Y. 1862.

A LIST OF CRAYON DRAWINGS BY SAINT-MÉMIN

1. RICHARD BASSETT (b. — d. 1815),
1802. Philadelphia.
Reproduced in C. W. Bowen: Centennial of the Inauguration of Washington, 1892.
Owned by Mr. R. H. Bayard, Baltimore, 1892.
2. JAMES CAMPBELL, 21 x 15½.
Reproduced in J. H. Morgan: Catalogue of Exhibition of Early Am. Paintings. Brooklyn Museum, 1917.
3. CHARLES CARROLL (1737-1832),
1804.
Reproduced in C. W. Bowen: Centennial of the Inauguration of Washington, 1892.
Owned by Miss E. L. Harper, Baltimore, 1892.
4. MRS. COX, wife of Colonel Cox, Mayor of Georgetown, D. C.
Owned by Miss Clementina Smith, Washington, D. C.
5. NELLY CUSTIS. 5⅜ x 4¼.
Owned by Mr. R. T. Haines Halsey, N. Y. 1917.
6. THEODORE GOURDIN. 21½ x 15¾.
Reproduced in J. H. Morgan: Catalogue of Exhibition of Early Am. Paintings. Brooklyn Museum. 1917.
Owned by Mr. John Hill Morgan, Brooklyn, N. Y.
7. SETH HASTINGS (1762-1831).
22½ x 17.
Reproduced in J. H. Morgan: Catalogue of Exhibition of Early Am. Paintings. Brooklyn Museum. 1917.
Owned by Mr. H. L. Pratt, N. Y.
8. ROBERT BEVERLEY HERBERT, 1807.
21 x 15½.
Owned by Mr. Robert Beverly Herbert, Columbia, S. C.
On loan at the Corcoran Gallery of Art.
9. THOMAS JEFFERSON. 1805.
Reproduced in C. W. Bowen: Centennial of the Inauguration of Washington, 1892.
10. SILAS LEE.
Owned by Bowdoin College.
11. MRS. SILAS LEE.
Owned by Bowdoin College.
12. JOHN MARSHALL (1755-1835),
1808.
Reproduced in C. W. Bowen: Centennial of the Inauguration of Washington, 1892; also Century Magazine, Sept. 1889.
Owned by Mr. T. M. Smith, Baltimore, 1892.
13. CAPTAIN SAMUEL MORRIS.
Reproduced in R. C. Moon: Morris Family, Pa. 1908. Supplement 4, p. 136.
Owned by Miss Anna Morris, 1908.
14. JOSIAH PARKER.
Owned by Mr. A. K. Parker, Portsmouth, Va., 1892.
15. PAUL REVERE (1735-1818), 1801.
Reproduced in E. H. Goss: Paul Revere. Boston, 1891.
Owned by the Misses Riddle, Hingham, Mass, 1891.
16. ALEXANDER RIDER.
Owned by the Metropolitan Museum, N. Y.
17. THOMAS SEDGWICK, 1801.
Owned by Mr. H. D. Sedgwick, Stockbridge, Mass., 1892.
18. ALEXANDER SMITH, 1804.
Reproduced in J. H. Morgan: Saint-Mémin, *Brooklyn Museum Quarterly*, Jan., 1918.
Owned by Mr. John Hill Morgan, Brooklyn.
19. RICHARD DOBBS SPAIGHT. (1758-1802).
The National Museum, Independence Hall, Philadelphia No. 717 in Dexter: Saint-Mémin. There called William Spaight.

20. THOMAS TUDOR TUCKER, 1805.
Reproduced in C. W. Bowen: Centennial of the Inauguration of Washington.
Owned by Mrs. C. B. T. Coleman, Williamsburgh, Va., 1892.
21. GEORGE WASHINGTON, November, 1798.
This drawing is lost. It was owned at one time by Mr. J. C. Brevoort, Brooklyn, N. Y.
Reproduced in E. B. Johnston: Original Portraits of Washington, 1882.
22. A PHILADELPHIA GENTLEMAN.
22 x 15½.
Owned by Mr. R. T. H. Halsey, N. Y.
23. THOMAS BOLLING ROBERTSON.
Owned by Honorable Wyndham Robertson, Abingdon, Va. 1881. See *Am. Mag. of Hist.* v. 7. p. 297 and 460.
24. GOVERNOR GEORGE CLINTON.
25. LADY CLINTON (CORNELIA TAPPAN).
- The Clinton Crayon portraits both owned by Mrs. Pierre Van Cortlandt, Cortlandt Manor, N. Y. 1880. See *Am. Mag. of Hist.* Dec. 1880.
- 26.¹ CACHASUNGHIA, Osage. Warrior.
15¼ x 21¼.
27. OSAGE WARRIOR. 15¼ x 21¼.
28. PAYOUSKA, Chief of the Great Osages. 15¼ x 21¼.
29. CHIEF OF THE LITTLE OSAGES.
15¼ x 21¼.
Reproduced in J. H. Morgan: Early American Painters.
N. Y. Hist. Society, 1921.
30. OSAGE WARRIOR. 15¼ x 21¼.
31. AN INDIAN OF THE IOWAS OF THE MISSOURI. 15¼ x 21¼.
32. AN INDIAN GIRL OF THE IOWAS OF THE MISSOURI. 15¼ x 21¼.
33. DELAWARE INDIAN. 15¼ x 21¼.

¹ Numbers 26-33 inclusive are owned by the New York Historical Society.

FOUR REPRESENTATIVE EXAMPLES OF BLAKELOCK'S ART

THAT the late Ralph Albert Blakelock was a very versatile painter and left noteworthy figure subjects and marines, coast scenes and forest landscapes, as well as Indian encampments and moonlights is, perhaps, not generally known. Among his smaller works are also an attractive nude and several flower pieces. He was not at all the slave of a single motif nor, though he invented many of them, did he ever follow any particular formula in painting. As a colorist in the best sense he ranks with the masters and, indeed, I doubt if there is to be found elsewhere in American painting anything to surpass the richness and brilliancy of his enamel-like surfaces. Especially in his smaller canvases and panels the quality of this exquisite finish is, seemingly, perfect. A painter of moods and emotion, his pictures sometimes lack the spaciousness of those of

artists of less restricted interests. They oftener than not, however, present something in the way of sheer beauty which one looks for in vain in more extensive views. The late Kenyon Cox, in whose opinion Blakelock's work was not really an important contribution to the art of his time, was not insensible to his merit as a colorist and once said to me that "Blakelock's rich little panels have the same decorative value as pieces of Chinese porcelain."

Other than the brilliant *Autumn* in the permanent collection of the Buffalo Museum, the most colorful of his forest landscapes is the *Wood Interior*, now in the City Art Museum at St. Louis. Both of these canvases have every appearance of having been painted directly from nature, with little or no rearrangement undertaken in order to secure a so-called artistic composition. There is about them, as a result, a convincing air of realism and an intriguing sense of sincerity. The artist's problem in each has been to emphasize the varied greens and golds, reds and browns of the autumnal foliage by picturing it against the glow of the sunlight. His success is obvious in that through the whole orchestration of the coloring there is no false note to mar the perfect harmony.

Of the Indian subjects I know of none more satisfying than the *Peace Among the Nations*. It is a highly characteristic picture and includes figures, still-life and tree-forms in his best manner, while in color it equals his finest creations. It has breadth and distance, true perspective, and in design it is really very fine because extremely simple. The way in which he poses the two figures in the foreground and groups those in the distance, the sensitiveness with which he interprets the serenity of the midsummer afternoon, makes it a vivid picture of one of the peaceful and pleasing phases of early Indian life in America. The large *Pipe Dance* in the Metropolitan Museum is a far nobler composition and much more of an epic in its rhythm, but it lacks the gracious quietude, the happy color and the verisimilitude that one finds here.

Blakelock painted very few marines and it is, therefore, all the more remarkable that he should have to his credit one of the greatest of those painted in this country—specially so as Winslow Homer has been estimated as, perhaps, the greatest marine painter of any time or country. Blakelock's picture, which I rank with the best of Homer's, is as entirely different from anything that Homer ever did as a marine could possibly be. Homer painted the sea in action, white capped or breaking in thunderous surf on rock-bound shores:



RALPH ALBERT BLAKELOCK: PEACE AMONG THE NATIONS

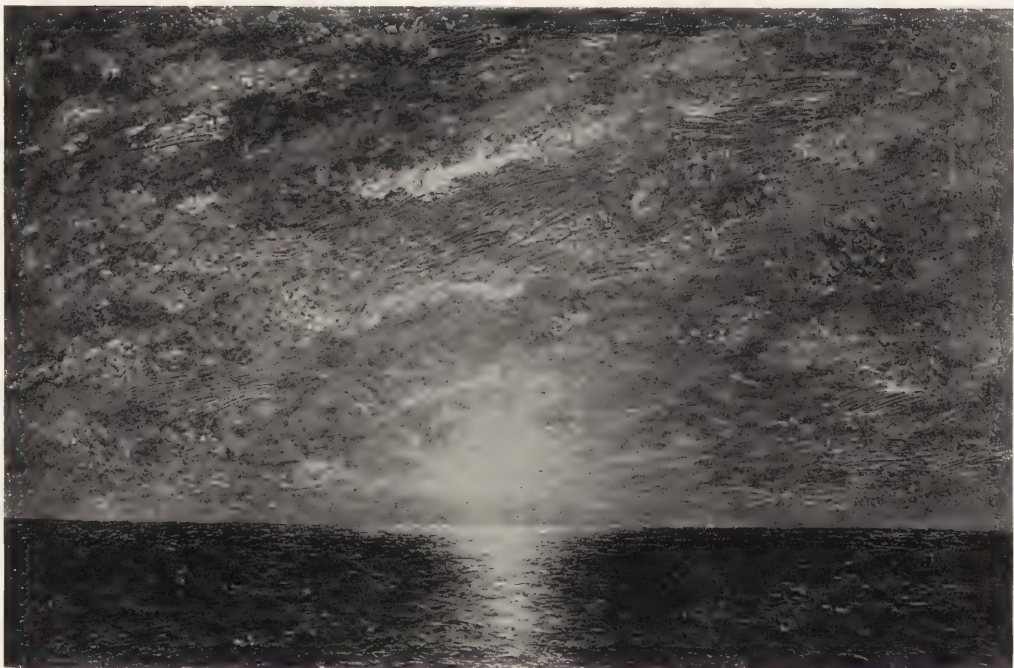


RALPH ALBERT BLAKELOCK: MOONLIGHT. THE ENCHANTED POOL
Collection of Mr. William T. Cresmer, Chicago





RALPH ALBERT BLAKELOCK: WOOD INTERIOR
The City Art Museum, St. Louis, Mo.



RALPH ALBERT BLAKELOCK: THE SUN, SERENE, SINKS IN THE SLUMB'ROUS SEA
Collection of Mr. Horace P. Wright, Springfield, Mass.



Blakelock called his canvas, *The Sun Serene Sinks in the Slumbrous Sea*. Screened by a sky of golden pencilled cloud, across the deep greenish bronze of a perfectly calm sea lies the brilliant path of the setting sun. The whole picture vibrates, sparkles and glows with light and achieves an almost miraculous effect of what in reality is one of the supreme manifestations of natural beauty. I know of no American picture that even measurably approaches it in the visualization of such a rare moment of evanescent loveliness or that surpasses it in the technic of mere painting if quality be the test.

This vibrating light is also a source of much of the compelling charm of his moonlights and distinguishes them from similar subjects by such painters as Inness and Wyant. In the *Moonlight* reproduced herewith it approximates a rhythm of harmonious coloring as seductive as a moonlight sonata. However obviously the composition is based upon the reality of a natural landscape, the sky is flooded with a resplendent glory of light, the clouds and the water touched with glowing colors that enrich one's understanding of the rare beauty of such a scene. The sombre tones of the tree foliage, silhouetted against this richness of color and vibrating light, serve both to accentuate them and yet relieve the picture of that taint of sweetness in coloring, or suggestion of sentimentality which it might, very possibly, otherwise have. Except for his *Moonlight* with the flocculent sky, in the collection of Mr. Ralph Cudney of Chicago, and another, owned by the Hon. William A. Clark, I know of none others, excepting small works, that equal this picture as poetic interpretations of the beauty of the moonlit night, enriched by the imagination of an artist with passages of superlatively sensitive charm in the way of color. In an orchestration of real magnificence, through a masterly manipulation of values, he sensibly accentuates the emotional interest of the theme here, at the same time embroidering it with numberless variations in which one discovers the fulness of the artist's power to wring from his composition the last note of beauty.

It is an interesting commentary upon the taste of our early collectors of American paintings to note that all but the last of these four fine pictures of Blakelock's once belonged to Frederick S. Gibbs, whose collection was dispersed so long ago as 1902. Other than these three canvases he had also such notable examples as the *Pipe Dance*; *Sunset—Navarro Ridge* and *The Nymphs*. Like Mr. Thomas B. Clarke and the late William T. Evans, he had a real liking for the

paintings of our artists and a firm belief in the intrinsic value of their finer works at a time when foreign pictures only satisfied the prevailing taste in the field of pictorial art. Mr. Clarke's gallery of Innesses, Homers, Wyants and Homer Martins can never again be equalled, nor Mr. Gibbs's gallery of Blakelocks. Mr. Evans seems never to have had any strong personal preferences that resulted in a specially noteworthy representation of any artist or group of artists, though his collection included good examples of practically all of the best of our painters of his time.

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SIR JOSHUA REYNOLDS: JANE, COUNTESS OF HARRINGTON
Collection of Mr. Henry E. Huntington, New York

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME IX NUMBER V · AUGUST MCMXXI

ENGLISH WHOLE LENGTH PORTRAITS IN AMERICA

REYNOLDS' COUNTESS OF HARRINGTON



IN HIS fourth Discourse as President of the Royal Academy Sir Joshua Reynolds enunciated certain principles which help to explain many of his whole length portraits of ladies, a group of his work which he probably regarded as his greatest achievements in portraiture. "On the whole," he said, "it seems to me that there is but one presiding principle which regulates and gives stability to every art.

The works, whether of poets, painters, moralists or historians, which are built upon general nature, live for ever; while those which depend for their existence on particular customs and habits, a partial view of nature, or the fluctuations of fashion, can only be coeval with that which first raised them from obscurity." In other words, the portraits of men, women and children in their every day garments would be merely illustrations of the fashions of the day, and could have no permanent value as works of art. Had Sir Joshua's theory been put into practice during the early and mid-Victorian period we should have been spared acres of the most hideous portraits of women—doubtless correct as to fashion, but of a fashion hopelessly bad and without the smallest element of the picturesque.

In this splendid and imposing whole length portrait of Miss Jane Fleming, afterwards Countess of Harrington, Sir Joshua has only in part illustrated his own theory. Miss Fleming is wearing what the

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artist himself would describe as drapery rather than a dress in the fashion of the day. One might ask of it, as Sir Martin Conway has asked¹ of the famous portrait of the beautiful Elizabeth Gunning, Duchess of Hamilton: "This nymph in her impossible garments, what is she doing out there in the forest, and how did that sculptured marble thing come there?" And the answer would be: "He was making of a real woman the kind of nymph that fashion then liked her minstrels to sing about, with such little voices as fashion's minstrels usually possess." But in painting a portrait of Miss Fleming according to his ideals, and in a sense idealising her, Sir Joshua did not overlook the human element, and in spite of what may be described as the classical accessories, he has transfixed on canvas a vivid and faithful portrait of a dignified and beautiful woman—a picture which belongs to all time, and has defied, as it will continue to defy, all changes in fashion.

"Miss Fleming with an urn, £157.10/" is the entry of payment for this portrait in Sir Joshua Reynolds's Account Book of March, 1779, and it is as "Miss Fleming" that this portrait, as well as the earlier whole-length—well-known through Valentine Green's mezzotint—would be more correctly called, for she had not yet become the Countess of Harrington. The earlier of the two whole length portraits, painted in 1775, was done for her mother, Lady Fleming, who afterwards became the Countess of Harewood, and she took it with her when she married into that family. The later portrait, with which we are more particularly concerned, was done, as was the custom at that time, and indeed until photography came into popular use, at about the period of her marriage,² which took place on May 23, 1779. It may have been a commission from her future husband, Charles 3rd, Earl of Harrington, in whose family it remained, with other portraits by Sir Joshua, until the autumn of 1912.³ This portrait of Jane, Countess of Harrington, and another of her mother, Jane, Lady Fleming, afterwards Countess of Harewood were subsequently acquired by Mr. Henry E. Huntington. It may be mentioned that Sir Joshua painted yet another portrait of Jane, Countess of Har-

¹ W. M. Conway, "The artistic development of Reynolds and Gainsborough," 1886, p. 19.

² The companion whole length of her husband was not commenced until June, 1782. Reynolds shows him in armour, attended by a black boy, with a battle in progress in the distance. It was exhibited at the Royal Academy of 1783, and met with a very mixed reception at the hands of the critics, as may be seen from Graves and Cronin's "History of the Works of Sir Joshua Reynolds, P. R. A.," 1899, p. 437.

³ The sale of the Earl of Harrington's pictures by Reynolds was announced in the *London Times*, September 19, 1912.

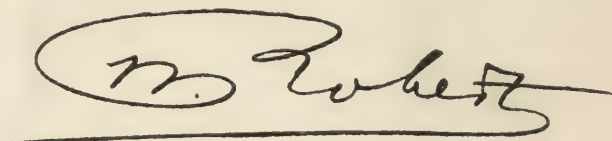
rington, in 1786-1787, this time as a matron with her two little sons; this picture is familiar through a charming engraving done by Bartolozzi in 1789, and frequently copied since.

In the whole-length here reproduced, Miss Fleming is depicted in a flowing pink gown and is standing by a low balustrade on which stands a large vase, her right hand extended. The only time the portrait appeared in a public exhibition was in 1813, when the Countess herself lent it to the British Institution in London. For generations it hung at Elvaston Castle, the Derbyshire seat of the Earls of Harrington, and here it was seen by Waagen,⁴ who confused the portraits of the mother with that of the daughter, but who wrote of this "full length standing figure, with a landscape background, in a rose-coloured dress, extending her right hand," and described "the beautiful features" as "livelily rendered." An engraving by Richard Smythe, 20 $\frac{3}{4}$ x 13 in., and printed in colours was published in December, 1912, after the picture had passed out of the Harrington family.

Miss Jane Fleming was the daughter of a wealthy London landowner, John Fleming, who was created a baronet on April 22, 1763, but who died without male issue in the following November. Both John Fleming and his wife (who was a daughter of William Coleman of Gornby, Devonshire) sat to Reynolds, the former in 1755 and the latter probably about the same time; and so the wealthy widow was no stranger to the artist when, some twenty years later, she brought her daughter to sit for this portrait. The Fleming's town residence was at Brompton, which was until the early part of the last century a "hamlet of Kensington, adjoining to Knightsbridge, remarkable for the salubrity of its air," but it is now entirely covered with houses and an integral part of London. Miss Jane Fleming was probably born here at Brompton Park in 1755, so that when Reynolds painted her in 1779, just before her marriage to Charles 3rd, Earl of Harrington, she was 24 years of age, and in the full flush of her beauty. The *Gentleman's magazine* of the day tells us that her dowry was £100,000, an enormous fortune at that period. She was, with her sister, Dorothy Fleming (who married Sir Richard Worsley, Bart.) co-heiress of her father's wealth. Contrary to her sister, the Countess of Harrington figures very little in the memoirs of people of the period. Her life was spent almost entirely in her home and in attending to the cares of her large family of ten children. Her husband had

⁴ "Galleries and Cabinets of Art in Great Britain," 1857, pp. 495-6.

been in the army, and was *aide-de-camp* to General Burgoyne in the American war, 1777; later in life he was for many years Governor and Constable of Windsor Castle. The Countess died at St. James's Palace, London, on February 12, 1824, and was buried in Westminster Abbey, her husband surviving her only five years. Her sister, Dorothy, Lady Worsley also sat to Reynolds in 1777 and in 1779 for two whole length portraits (of which one cannot be found). That she was not, like her sister, a pattern of the domestic virtues, may be gathered from many records of the times, as epitomised in *Notes and Queries* of January 1, 1910; but that is a story which does not come within the range of a notice of Sir Joshua's beautiful portrait of the graceful and charming Jane, Countess of Harrington.



A TRIPTYCH BY ANDREA DI VANNI

THE triptych which we are here enabled to illustrate for the first time — thanks to the courtesy of its owner, Ex-Senator W. A. Clark of New York — will, we are sure, hold the attention of all students of Sienese painting, not only on account of its extreme rarity as a signed creation of Andrea di Vanni, but even more so on that of its artistic merits, which, united to its perfect state of preservation, render it one of the most remarkable of that artist's works as yet known to us.

Of Andrea himself and of the position held by him in the political and religious annals of Siena, both as an ambassador and diplomatic agent of his native republic and as a personal friend and follower of his great country-woman, Saint Catherine Benincasa, we need not speak here.¹ Of his position as an artist, it will suffice to say that he belongs to that group of later Sienese Trecento painters who owe their present fame (if we may use so hyperbolic a term) less to archivist records or to the abundance of their signed or authenticated works, than to the patient endeavors of modern criticism toward a

¹ For the documental records of Andrea's life, see MILANESI, *Documenti Senesi*, Vol. I; BORGHESI and BANCHI, *Nuovi Documenti Senesi*.



ANDREA DI VANNI: TRIPTYCH
Collection of Ex-Senator W. A. Clark, New York



gradual reconstruction of their artistic personalities. Familiar as his name has become to students and writers upon art, Andrea has, however, benefited less by this process of rehabilitation than have certain of his companions. Of the numerous paintings which have been placed to his credit, during the past twenty years, we can accept but a certain limited number as being really by his hand,² and these are, unhappily, very far from being fully illustrative of the different phases of his evolution. There exist, in fact, entire tracts, in the line of his development, more especially in connection with the earlier part of his career, which have so far remained unrepresented by any certain or recognizable works. For this reason, if for no other, we cannot fail to welcome the appearance of each freshly-discovered panel that may be said to show the peculiar characteristics of the master's style, in the hope that it may shed some light upon the lesser-known periods of his activity. In this respect, as we shall see, Senator Clark's picture comes as a particularly valuable addition.

The painting in question, which, in its form, constitutes one of those portable altar-pieces so much in vogue during the thirteenth and fourteenth centuries, has, for its principal subject, the Crucifixion of Our Lord. The sacred and oft-repeated theme has been treated with a full appreciation of its artistic possibilities and at the same time with all due loyalty to the iconographical precepts of the time. The resulting representation is, nevertheless, no mere imitation or transcription of any of the better-known Crucifixions that have been left to us by Andrea's more famous Sienese predecessors. The various traditional motives are, on the contrary, handled and combined in a manner which reflects no slight amount of independence

² We may say the same in connection with Bartolo di Fredi, Paolo di Giovanni Fei, and certain other artists of this as yet little-studied period of Sienese art. Many of the paintings which have, in recent times, been ascribed to these masters, are, in our opinion, not by them, but by different contemporary painters sharing, to a greater or a less extent, certain of the more general characteristics of their style, and forming with them a series of closely-linked groups. In the case of Andrea, a more cautious study of his art has led us successively to discard several paintings which we ourselves once looked upon as probably his, and which we connected with his name in an article published many years ago in the *Burlington Magazine* (August, 1903). Since we find ourselves still frequently quoted as maintaining a number of attributions made at a period when we were engaged in the pioneering task of clearing the jungle of Sienese art-history, but which we have long since discarded as a result of better knowledge, we may here say definitely that, of all the paintings assigned by us to Andrea, either tentatively or otherwise, in the above-mentioned article, we can accept only the following as being actually by his hand: Siena, Church of S. Domenico, Portrait of St. Catherine (fresco)—Church of S. Francesco, Madonna and Child (central panel of polyptych)—Church of S. Andrea, Madonna, Child and Saints (large polyptych altar-piece)—Galleria delle Belle Arti, No. 114, Crucifixion and Saints—Church of SS. Michele e Donato (Oratorio dei SS. Chiodi), Madonna and Child—Church of S. Spirito, Madonna, Child, and Donor—Palazzo Saraceni, Annunciation (now in Fogg Museum, Cambridge, U. S. A.). To these seven paintings we have since been able to add, at most, some eight or nine others. Our list of Andrea's recognizable works thus amounts in all, inclusive of Senator Clark's picture, to a total of less than twenty numbers.

and inventive resource on the part of the artist. The arrangement, as a whole, is, despite the number of actors introduced into the scene, remarkably organic and coherent, while the various figures and groups are lacking neither in vigor of action nor in energy and fitness of expression. We have here, in fact, not only one of the first figure-compositions of a complicated kind that can be ascribed with certainty to Andrea, but also one in which that painter suddenly reveals himself, if not as the superior, at least as the full equal, of most of his contemporaries, both in his command over the more purely technical exigencies of his art, and in his capacity as a dramatic narrator. As if to attest its author's own satisfaction with his work, this central panel bears, in the ornamental bower of its frame-work, the inscription: ANDREAS VANNIS DE SENIS ME PINXIT.³

The two wings of the triptych are occupied by representations of Christ in the Garden of Gethsemane and the Descent into Limbo. In the first of these, the artist has depicted, contemporaneously, two different phases of his subject: in the upper part of the panel the Saviour is seen kneeling in the agony of his prayer and about to receive the symbolic cup from the hands of the Angel — in the lower He is again portrayed in the act of awakening His sleeping Apostles. In the back-ground (hardly distinguishable in the photographic reproduction) the procession of His destined captors, headed by a lantern-bearer and the traitor Judas, is seen descending the distant hill-side from the gate of the high-lying Jerusalem, whose walls and turrets are outlined, in impressive and mysterious silhouette, against the golden *fondo* which here takes the place of the late evening sky. Again, in his treatment of this scene, Andrea's regard for established pictorial tradition does not appear to have hampered his liberty of conception, since the composition which he has given us seems very far from being a copy of any pre-existing model — at least in so far as we may judge by such previous renderings of its theme as have come down to us. The Descent into Limbo is, on the other hand, still closely reminiscent of such an early version of this subject as that by Duccio in the famous altar-piece of the "Maestà" at Siena. But even here there is no question of direct imitation, Andrea having retained in a kneeling posture the entire group of adoring Patriarchs,⁴ to which he has, moreover, added the prominent figure of the Baptist.

³ The inscription is unique, since we possess no other signed work by Andrea.

⁴ Pietro Lorenzetti, it is true, has done as much in his fresco in S. Francesco at Assisi, but, even admitting that Andrea may have seen that work, it is more than doubtful if he had it in mind during the composition of his own.

Yet another addition is to be noted in the apparition of God the Father, in the sky above. Compared with Duccio's rendering, that of the later master has gained, rather than lost, in unity of design, if not in dramatic force. Andrea's composition is, indeed, one of extraordinary simplicity and compactness of arrangement, while its effect is greatly enhanced by the striking forms and contours of the cliff-like eminence which constitutes its back-ground.

It would afford us no slight satisfaction to enter here upon a short stylistic analysis of the picture whose subject-matter we have so briefly indicated in the foregoing lines — the more so as such an examination would permit of our touching upon several points of interest connected with certain other works by, or attributed to, Andrea. We refrain from doing so, however, inasmuch as Dr. G. De Nicola has expressed to us his desire of undertaking a similar task in an article which he is preparing for *ART IN AMERICA* and in which he will doubtless do full justice to his subject. We may, however, permit ourselves at least a few further words as to the chronological position of the painting which it has given us such pleasure to make known.

In no other work, among those which we have so far been able to accept as genuine products of Andrea's brush, do we find such a refinement of form and design, such a limpidity of color, and such perfection of technical handling, as we meet with in this triptych. With but one or two exceptions, all the panel-paintings hitherto attributable to Andrea betray — whatever may be said of their other qualities — a certain very noticeable inflexibility of line and rigidity of action and of form, which are at times brought into further prominence by a corresponding hardness or summariness of execution.⁵ Of these formal and technical peculiarities, the picture at New York is — save for a faint suggestion of stiffness in the articulation of its figures — wholly and conspicuously free. In its vivacity of movement and expression, in its careful draughtsmanship and modelling, in the studied arrangement of its draperies, with their clearly indicated and sharply defined folds, in the painstaking accuracy of its technical finish, Senator Clark's altar-piece presents, in fact, a combination of qualities which distinguish it, in a notable degree, from the paintings referred to above, and which further mark it as the production of a considerably earlier, fresher, and more conscientious period

⁵ The large polyptych in the Church of S. Andrea, and the Crucifixion in the Gallery, at Siena, are notable examples in this respect.

of its author's development than that to which they evidently belong — to a period, that is, in which Andrea's style had not yet begun to feel the effect of those tendencies toward monumental severity of expression which were responsible for the formation of his later manner.

Such being the testimony of the picture itself, we may well desire to ascertain when it was actually painted. Unfortunately, the signature which it bears is unaccompanied by any date and we are consequently left to divine, as best we may, the probable year of its birth. In the absence of any authenticated paintings belonging to the earlier half of Andrea's career, this is a difficult, not to say an impossible, task. Nevertheless, although we cannot hope to establish the missing date with any degree of precision, our knowledge of the picture's *provenance* may perhaps assist us in fixing it at least approximately. The triptych happens to come, not from Tuscany, but from Naples, and there is good reason for believing that it was originally painted at the order of some religious institution or private family of that city. That Andrea spent a not inconsiderable portion of his career as an artist and as a diplomatic agent in the Neapolitan capital and in other parts of Southern Italy, is a fact verified by documents. We know, for instance, that he was called to the modern Parthenope in 1375, at which time he received a commission from Count Raimondo del Balzo to decorate the church of the Costello di Casaluce, in the province of Caserta. Although Count Raimondo died in this same year, and although we possess no further information concerning this particular visit or the length of its duration,⁶ it seems none the less to have actually taken place. In 1383 Andrea was again in Naples, and this time appears to have remained there — save for a visit to Sicily during the winter of 1383-4 — until well into the summer of 1385. In August of that year we hear of him as being in Nocera. How much longer he may have lingered in the South, we are not told, but it is clearly evident that his stay — on this occasion at least — was of sufficient length to permit of his having received and carried out a considerable number of artistic commissions. Although it is not impossible that our triptych may have been painted in Siena and thence forwarded to its destination, as so frequently happened with panels ordered of Northern artists, it is far more probable that it was executed in Naples itself, during one or other of its author's sojourns in that city. In either case, however,

⁶ That Andrea was already back in Siena in 1376, is certain.

we can hardly be mistaken in fixing upon 1375 and 1385 as the two extreme chronological limits of its genesis. The period comprised between these two boundaries may seem — as indeed it is — far too wide a one to give much satisfaction as a date. Nevertheless, our present knowledge of Andrea's stylistic evolution is not of a kind to encourage any attempt at greater precision, and we must rest content with having ascertained, if not the precise year, at least the most probable decade, in which to place what is certainly one of the earliest, as well as one of the finest, of the Sienese master's recognizable works.

Considerably as it widens our perspective of Andrea's stylistic development, and much as it may add to our estimate of its author's talents, Senator Clark's picture can, nevertheless, be considered an "early" work only by comparison with the majority of the other paintings so far known to us as being by the master's hand.⁷ Even if we admit that it may have been painted toward the beginning rather than toward the end of the period to which we have assigned it, we shall still be obliged to look upon it as a production of its author's prime, rather than of his distinctly early years. We know, in fact, that Andrea — who was probably born about 1330, and who was still alive in 1411 — was already a practising artist in 1353, in which year he occupied a *bottega* in partnership with Bartolo di Fredi. During the two following decades his activity in his native city is amply attested by surviving documents, and there can be no doubt that, by the time in which he was first called to Naples — *i.e.* in 1375 — he must already have been in possession, not only of a matured and finished style, but also of a considerable artistic reputation. That this long and busy period of youthful development — doubtless the most interesting, if not the most important, in the whole course of the master's professional career — should have left no recognizable traces behind it, seems difficult of credence, but it is none the less true that modern criticism has, with one possible exception,⁸ as yet been unable to point to any paintings that can plausibly be ascribed to it. Whether time and patience will succeed in filling this gap,

⁷ The picture which comes nearest to the triptych, in character and style, is the little Annunciation in the Fogg Museum, but a comparison can leave little doubt that the painting at Cambridge is the later of the two.

⁸ The little Madonna and Child, No. 1054, in the Kaiser Friedrich Museum at Berlin, may well be by Andrea, to whom it is officially ascribed, in which case it must certainly belong to the master's early period. The picture is, however, hardly of a kind to cast much light upon the probable character of Andrea's early style, save that it betrays its author's evident descent from Lippo Memmi or his school. Nor, for that matter, is the attribution to Andrea wholly beyond question.

remains to be seen. In the meanwhile we may well be doubly grateful for the appearance of such a notable and characteristic work as the triptych at New York, which, quite apart from its intrinsic interest and merits, provides us with a new and much needed point of departure for all future attempts at a retrogressive working-out of Andrea's artistic personality.

F. Mason Perkins

MR. DREICER'S PORTRAIT BY
ROGIER VANDER WEYDEN

RECENTLY Mr. Michael Dreicer of New York bought a portrait of a young man. The picture was in no well known collection nor was it mentioned anywhere, with the exception of a quotation in my book "Von Eyck bis Bruegel" (1. Edit. Index to pictures by Rogier: Bulver, London). The painting was shown to me in 1914 in London and, by the evidence of its style, attributed to the master of Brussels. No crest nor any other index gives us a clue to the identity of the person represented or to the period and place of the origin of the portrait. Decisive for the attribution is the expression of the head. In the fifteenth century portrait-painting and church-painting were very closely related. Man is represented usually as an adoring worshiper, i. e., in a state of dependency and subjection. This relation to an object of worship determined not only the bearing and gesture of the person represented but also his expression. Thus all portrait painting of this period is suffused by earnest piety. Each great master renders religious emotion in his own personal way according to his psychical structure. Hugo van der Goes is fanatically excited, Dirk Bouts depressed and patient, and Rogier severe and full of the dignity of an ecclesiastical prince.

G. J. Friedländer



THOMAS SULLY: MRS. BURNETT
Toledo Museum of Art, Toledo, Ohio



ROGIER VAN DER WEYDEN: PORTRAIT
Collection of Mr. Michael Dreier, New York



THOMAS SULLY'S PORTRAIT OF MRS. BURNETT

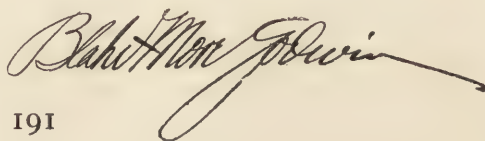
THE publication by Mr. Theodore Bolton in ART IN AMERICA for December, 1920, of a self portrait of Thomas Sully inspires me to offer for consideration another hitherto unpublished work by the same artist.

There has recently been installed in the Maurice A. Scott Gallery at the Toledo Museum of Art, a portrait of Mrs. Burnett of Philadelphia by Thomas Sully. With the establishment and maintenance, in memory of her father, of the Scott Gallery, Mrs. Edward Drummond Libbey is performing a distinct service to American art, for it is her plan to build up around the nucleus already formed a group of paintings which shall illustrate the history and development of art in our country from the earliest time down to the present. To the splendid examples which the gallery already contains of the works of many other great American artists, this portrait by Sully is a most delightful and important addition.

It is not always the good fortune of the portrait painter to be favored with such a charming subject as was Mrs. Burnett, and more often than not a museum in seeking a representative work by a portraitist who from his own inherent importance or because of his influence upon contemporary or later art, must have a place in the public treasuries of art, is forced to be content with an example, which, while all that could be desired in technique, lacks the charm and personality which attract the great mass of people and without which it is of interest only to the student.

In this portrait of Mrs. Burnett, Art, Sully has done full justice to his subject. It has been said that the women of his time living on the Atlantic coast were a type peculiarly suited to the display of the painter's talents. Certainly here Sully has lost none of the inspiration; never has he painted with a surer brush. The firm, yet delicate modelling, the flesh tones and the coloring of the garment are delightful, rendering it fit to be reckoned one of his masterpieces and a lasting work of art.

This picture is mentioned in Charles Henry Hart's register of Sully's works, No. 248. It is recorded that the subject first sat to Sully on June 9, 1844, and that the painting was completed on the 18th of the same month.



ALFEO FAGGI

RECENTLY at an exhibition in New York were shown the works of a sculptor, Italian by birth, education and artistic development and since 1913 a resident of this country. His home being in Chicago, the New York public had for the first time the opportunity to come into closer contact with the artist and with the ideals he stands for as expressed in the comparatively large number of sculptures shown in the exhibition and of which only a few were known through reproductions. He had previously had several exhibitions in Chicago where he succeeded in attracting the attention of a number of true lovers of art, who have since become his most fervent admirers. He was entrusted with numerous commissions, and among those who own his work in Chicago are Mr. Edward B. Butler, Mrs. Chauncey Blair, Mrs. William R. Linn, Mr. Cyrus McCormick, and Mr. Martin Ryerson.

Born in Florence some thirty-five years ago, Faggi began his artistic studies in the customary way by entering the Florence Academy. In the same way as the other students, he modelled after nature, made studies from the nude and there was nothing in his art at this time which distinguished him from other pupils of the "Accademia" except his great ability. The prizes which he won instead of filling him with pride and happiness were with Faggi a matter of reflection and self judgment. He became conscious of his too great facility of absorption and imitation and decided to work hard at the first principles of his art so as to be able to master the technique as well as the form.

When at the age of seventeen he finished the "Accademia" he set out to study anatomy and during six years was an active student in a hospital where he could easily get acquainted with the human body. He also abandoned modelling completely for the time being and gave himself up to making only low reliefs and to devoting all of his time to design. He worked by himself, without a teacher, without following anybody's path, but trying to understand the real meaning of true art, the thing that never changes in essence though manifesting itself in different forms, the eternal beauty in art of great periods all substantially resembling each other though each of them adopted a different means of expression. Faggi's favorites were the Italian Primitives. He was familiar with them, he has grown to understand and appreciate them. Daily contact with them and his own searching



PIETÀ
BY ALFEO FAGGI



spirit and profound sentiment made it easy for him to penetrate the true meaning of these works, their greatness and simplicity, their teachings, however, the teachings of Giotto and Donatello crystallized themselves only after his arrival in America, for at the exhibition which he held in Florence in 1910 in the "Società delle Belle Arti," his low reliefs, or as he calls them, "problemi di forma e delle ricerche" showed the influence of Benvenuto Cellini whose work he greatly admired at that time. It is therefore in America that his artistic formation took a definite shape. His own vision became crystallized, the lessons which he taught himself in Florence began to shape themselves into definite conceptions, his favorite primitives became a source of unending happiness and inspiration.

The exhibition of his works in New York included only pieces made since his arrival in America, subsequent to 1913, with the interruption of three years during which he served at the front. Not all of his works executed in this country figured at this exhibition as many of them are in private possession and could not be brought to New York. The number of pieces represented was however sufficiently large to enable a thoughtful spectator to get a clear vision of the artist's aim as expressed in his work. There were twenty-two pieces, some of them portraits, others compositions or single figures. The general impression was exceedingly refreshing. There is something so simple, so pure and so human about his figures that one feels at once relieved and hopeful. In some there is a flowerlike quality, in others there is a purity of line and form and in all of them one feels a man of traditions, of great sensibility, who has developed a deep comprehension of plastic beauty. His productions have nothing to do with the so-called intellectual movement in art, and his plastic vision composed of expressive and constructive elements, is imbued with the spiritual sense of beauty. There is a projecting power in his works coming out from within and irradiating the thing represented.

At first sight his figures seem to a certain extent crude. This is because he does not work from models, which he used during his apprenticeship, but which he discarded as unnecessary after having mastered the technique. He thinks out his conception before beginning a work; he then eliminates all unnecessary detail which he sacrifices voluntarily, seeking to convey by means of his medium the artistic conception which he has formed. There is nothing in his art of the tortuous struggle for new forms, his figures express a sentiment, are constructed all in one. The texture itself becomes animated and pene-

trated with the spirit which the artist tries to evoke in his statues. They are flowers of his imagination and as such have nothing of the academic or realistic tendencies we are accustomed to meet in many of the modern artists. When he is asked to make a portrait, he does not sit down to work before studying his medium in every possible way and before mastering the knowledge not only of the outward likeness of his sitter, but above all of his spiritual likeness, of what the sitter has in him, of what his inner life stands for, of what his or her real personality is. Details have therefore to be sacrificed in order to emphasize what the artist had in mind while working on his subject.

If we examine a few of the works from the recent exhibition, of which we illustrate some portraits and compositions, the most monumental work is the *Pietà*. The architectural lines of the composition are striking. There is a unity of structure which is only found in works of great sculptors with whom the forms given to their plastic vision were always in relation to the surroundings, or if not, they formed a complete unit in themselves. The group itself is very impressive. Faggi, in the same way as did Michel Angelo, believes in the immortality of the beauty of the Virgin. He represents her young, beautiful, serene, in spite of the great sacrifice. The fusion of the two bodies, which with the artist served only to express his own emotion, is of the most intimate. Christ lies broken in the Mother's arms, but her spirit is still unbroken. She is not conscious of death and her love is greater than suffering. In another *Pietà* which he made for Mrs. Frank Lillie of Boston and which adorns a tabernacle in the open, his conception is somewhat different. The Virgin has a more sorrowful expression and the Christ Himself seems like a tree cut under the weight of human misery. As for the *Pietà* here reproduced, the main impression is that of the reabsorption of the body of Christ.

The second plate illustrates a statue of Eve, St. Francis of Assisi and a Mother and Child. St. Francis and the Mother and Child were made in 1917 before the artist left for the front and Eve in 1920. Faggi had always a great admiration for St. Francis who understood the philosophy of nature, who liked flowers, birds, the ocean and the sky. He composed the statue according to the vision which he formed of him, and in which he imagined him resembling a tree with long branches shaken by the wind. The poem of Giovanni Pascolo on Paolo Ucello in which he describes his dream of St. Francis of Assisi was one of the sources of inspiration in the composition of this statue. The arm raised is blessing all creations and the Saint's understanding



MOTHER AND CHILD

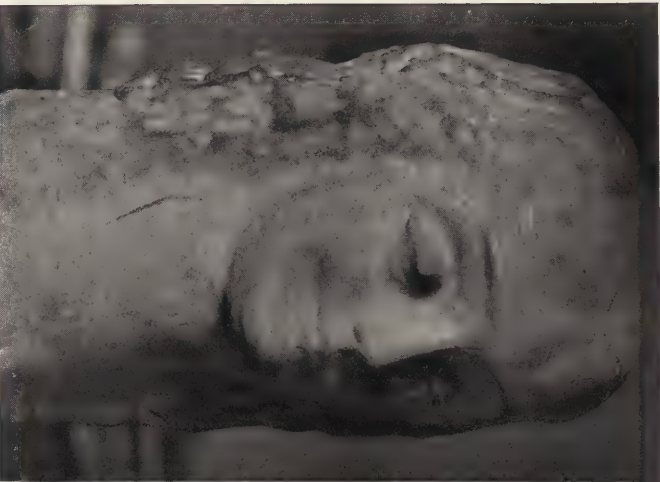


St. FRANCIS



EVE





THE SCULPTOR'S WIFE



TAGORE
PORTRAIT BUSTS BY ALFEO FAGGI



THE SCULPTOR'S MOTHER



of humanity, its beauty and weakness, bring to him the beatitude of peace reflected in the statue.

In the group of the Mother and Child he embodies, so to speak, the growth of nature and as Professor Offner so well expressed it in his introduction to the catalogue of the exhibition, "The figure of the Mother rises straight into space like a column, in large scarcely broken planes, revealing a flat submerged plasticity, so that the round body of the Child against it seems to emerge from the impassive mass, to start toward us like an inner form." There is a great human quality expressed in this statue, the maternal love for her Child whom she protects and supports. There is an expression of pride and happiness, of tenderness and sensibility shown not only in her face, but in her whole attitude, in the way her sensitive hands hold and protect the Child. Here as in almost all of his other compositions, defects can be revealed if we consider only certain details without trying to grasp the significance of the production as a whole.

In the figure of Eve, Faggi does not typify a definite conception of Eve—she is not a product of any literary idealogy. What the artist tried to express in this statue is his vision of pure plastic form, of his idealized conception of the nude. She stands erect and slender rising like a flower and though by many criticized as lifeless she perfectly embodies an imaginative sense of beauty and in her expression she is of the utmost subtlety.

The last plate illustrates the portraits of Tagore, of the artist's mother and of his wife. In all of them the artist tries to express their spiritual quality. At first glance one is aware that he did not copy them muscle by muscle in order to render their physical likeness but that he tried first of all to get permeated with their spirit and to express the essential quality of their personalities. In the way they are composed they show structural forms of architectural unity in exactly the same way as his larger compositions.

Taking his work as a whole we find in it purity of line and architectural integrity of form. As we already said he does not attack his medium muscle by muscle, but uses it simply in connection with his own imaginative power. He therefore models the body only sufficiently to reveal it as a symbol of the spirit. He often lacks movement in his figures but he always brings out the spiritual mood in his representation. Details do not count with him, what he seeks and what he attains is unity. In looking at his figures one should therefore refrain from criticizing items unimportant in themselves and look at

each as an indivisible whole. Otherwise one will lose the real significance of his work and notice only details, which in many cases could perhaps be improved to their advantage, but which are of no great material importance to the production as a whole.

Stella Rubinstein

THE ANNUNCIATION GROUP OF MATTEO CIVITALE

ONE of the most beautiful sculptures of the Renaissance section of the Metropolitan Museum of New York is the Angel of the Annunciation by Matteo Civitale, which, together with other works in American private collections by the same artist, was discussed and reproduced in this magazine (April 1914). At that time I made the remark that although this Angel was beautiful in itself, its carriage and expression could only be thoroughly understood in connection with the figure of the Virgin, the existence of which was then unknown, and that the rhythmic movement of the Angel could only be enhanced and completed by the Virgin.

If I am not mistaken I have succeeded in finding the completing figure in a place where one would have least expected to find it, namely Holland, so meagerly provided with Italian art; belonging to a private collector in Amsterdam, who acquired this work in Italy several years ago and ascribed it to Agostino di Duccio. The figure of Mary like that of the Angel in New York is in terracotta and richly painted. It stands on a fairly high pedestal and is nearly lifesize (172 centimeters=67 $\frac{5}{8}$ inches). The type of head immediately suggests itself as characteristic of Matteo Civitale. Here are the well-known round forms with the full cheeks, the large widely separated eyes and the soft curved lips in which innocence and frankness, devotion and a delicate sensuousness are so charmingly intermingled. One recognizes the same spirit of conception as in the figure of Faith in the marble relief in the Bargello, or in the motherly figures of the Madonna della Torro in Lucca, devoting herself to her Child or in the Madonna adoring her Child of Mrs. Gardner's collection (compare with reproductions in *Art in America* 1914). Still closer than with the above figures, however, is the



MATTEO CIVITALE

ANGEL OF THE ANNUNCIATION
Metropolitan Museum of Art, New York

THE VIRGIN
Private Collection, Amsterdam, Holland

relation with the Angel of the Annunciation in Metropolitan Museum which appears almost as a younger sister of this Virgin, showing the same flat profile, the same cheerful childish features, and the same emotional, tall yet broadshouldered and full figure.

With great beauty the artist has expressed the contrasting sensation in the two figures as required by the subject. Leaning forward the angel lightly approaches with flowing robes, almost an undeveloped child in its slender lines. Mary, whose more mature form reveals the young woman, stands calmly posed, reserved without fear, bowing her head in submission. While the angel firmly folds his arms and shows in his entire concentrated movement that he is completely absorbed by his mission, the Virgin's bosom and hands seem to open as in vague doubt. Her right hand, clasping her cloak, lies humbly upon her breast but the left suggests an uncertain question, almost a reproach against fate. The slightly drooping corners of her mouth express a sadness which softly overcreeps her soul despite all her devotion. Undoubtedly Matteo Civitale knew Donatello's wonderful Annunciation group in Santa Croce in Florence. The head of the Virgin with the almost classic profile and the antique shape of her undulating hair seem to prove this. But what a difference in the spirit of the two artists! Before Donatello's tragic overpowering figure the slight suggestion of pain and doubt in the face of Matteo Civitale's Virgin seem to disappear, leaving only the impression of a lovely, gentle, womanly soul, not so powerful in mind and of a less heroic form, than Donatello's figure, but full of inexpressible charm in its naive childishness.

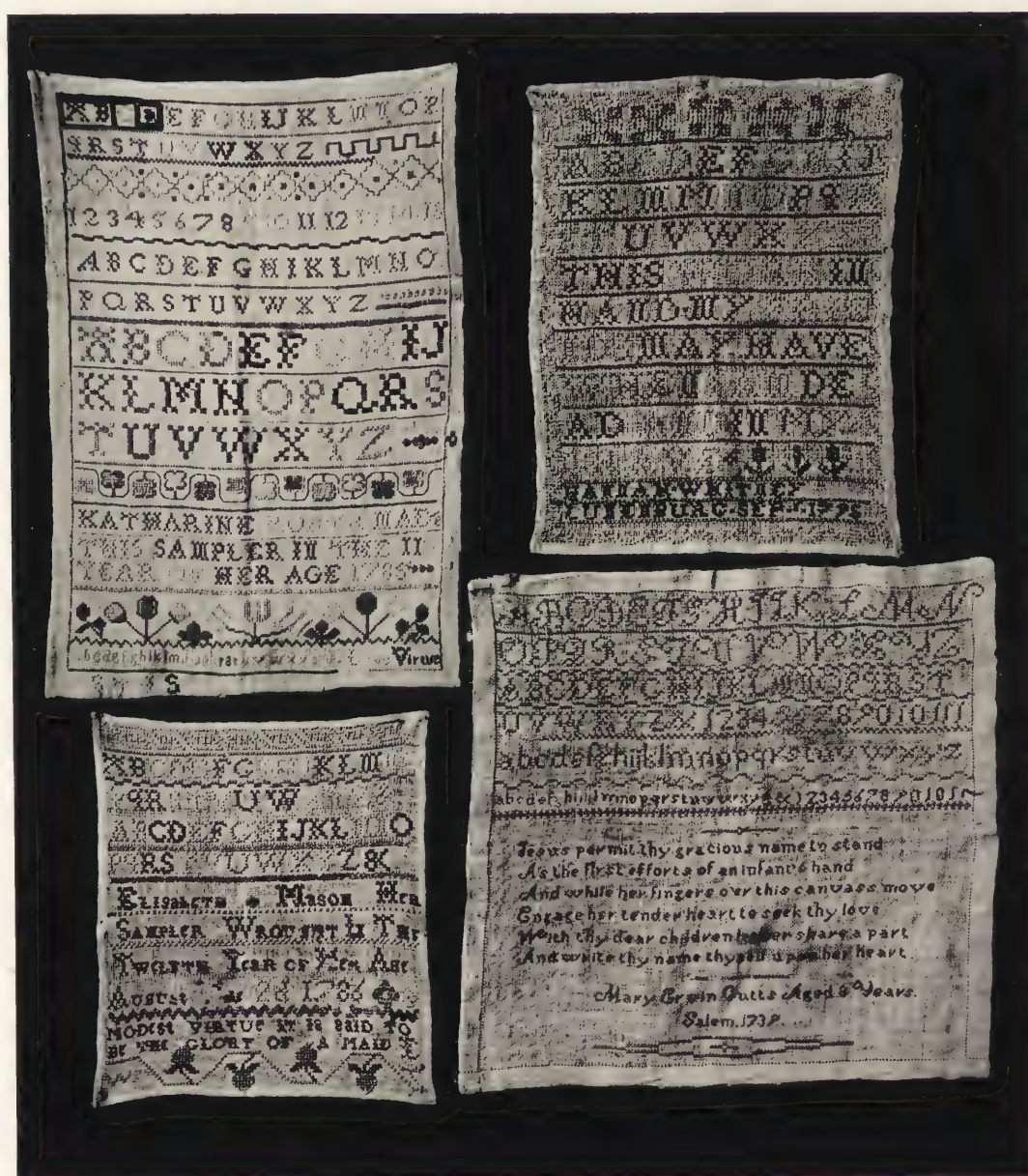
H. R. Valentiner

EIGHTEENTH CENTURY AMERICAN SAMPLERS

THE earliest of the four samplers reproduced herewith is dated 1739 and was worked by Mary Ervin Cutts of Salem, Mass., in her eighth year. Done entirely in green silk on a piece of unbleached linen, except for the ornamental ruling between the lines of the alphabets above and the devices suggestive of typographical derivation below, it is devoid of all artistic interest save that which is sensed in the placing and spacing of the lettering upon the cloth. Examples of the first half of the eighteenth century are very rare and this is an unusual specimen in a way because of its very simplicity—for most of those made at the time were rather elaborate, worked in threads of many colors and exhibiting generally numerous decorative motifs, conventionalized and realistic. At that period the sampler was still very much what the name implies—the work of grown women preserving samples of decoration to copy in doing embroidery. However it was already beginning to find favor as an educational exercise for children and this specimen by little Miss Cutts unquestionably owes its simplicity to her inability to copy the more elaborate patterns which are found in contemporary pieces worked by more accustomed hands. Her elders provided her with a regular little prayer in verse to embroider and she has done it dutifully and well. It reads thus:

Jesus permit thy gracious name to stand
As the first effort of an infant's hand
And while her fingers o'er this canvas move
Engage her tender heart to seek thy love.
With thy dear children let her share a part
And write thy name thyself upon her heart.

The three remaining samplers illustrated are of the end of the eighteenth century and show very well with what degree of success the instruction of children in this branch of domestic art had been carried forward in the intervening years. The earliest of them, that of Katherine Roath, dated 1785 and worked in her eleventh year, is already quite pretentious in the approximate precision of design and workmanship. The conventionalized decorative panels at the bottom enclosing the signature are well balanced and the upper one in particular quite delightful. Little Miss Roath had a child's natural delight in color and used reds, browns, yellows, blues and black in her sampler. It is much the best of the three later examples in the fine-



EIGHTEENTH CENTURY AMERICAN SAMPLERS



ness of the lettering and the refined taste and reticence of color. Evidently, however, her teachers deserve much of the credit. After it was completed it seems that Miss Roath went to work to improve it on her own account—with what result may be seen at the upper left hand corner. I presume that when she had finished to her satisfaction the letter D she was detected and the sampler rescued by her parents.

Elizabeth Mason, whose sampler, the smallest of the four mentioned, was "wrought in the twelfth year of her age" and is dated "August the 2d 1786," was not so skilful as Miss Roath. The only ornamentation that appears on her sampler is the group of four strawberries across the foot of it. She must have been fond of them I think for certainly these which she worked are quite realistic. Her motto which appears immediately above is:

Modest virtue it is said
To be the glory of a maid.

The remaining example is notable for bearing both the place and date of its make, "Lunenburg (Mass.) Sep'r 1795" as well as the name of the maker, Hannah Whitney. Unlike most samplers, however, it does not give the maker's age. It is safe to say that she was still but a child for the motto:

This work in hand my friends may have
When I am dead and in my grave.

is one of those commonly selected by the parents and teachers of her day for children to work upon their samplers.

CONSIDERATIONS ON MODERNISTIC ÆSTHETICS

IT is interesting to observe that the philosophy of modernistic æsthetics has developed in coördination with, and at the same time as, its practical exemplification in the fine arts. It has had many brilliant and clever exponents, from erudite professors, curators and aristocratic connoisseurs to plebeian publicists, practical practitioners and æsthetic adventurers. It has taken form in abstract historical summaries, highly sophisticated arguments, ingenious speculations, radical propaganda and artistic manifestos and been published in large volumes, in small volumes, in magazines, in pamphlets and prefaces. It has been at once philosophy and propaganda. This immediate relation to the art of the moment has made its æsthetical judgment too much merely a justification or apology of modernistic art, and the historical perspective is focused overmuch on the present. It has, however, been not alone timely and opportunist; it has quickened its speculations with life and impulse and has taken the subject from the scholastic closet to the street, from an antiquated academical discussion to a problem of practical value and living interest. It has taken æsthetics out of ethics and has thrown overboard the sacred trinity of tradition: "The good, the true and the beautiful." What has it substituted?

The artist according to the modernistic philosopher should work strictly within the limitations of his particular medium and form of expression. He should seek to express only that which is peculiar to the chosen art. His endeavor is to create a pure art expression, and to speak in the terms of one language only, at one time. The concern of painting is form and color, and the emotion to be imparted should not only be expressed within the particular limitations of the medium but should convey no other thought, idea, suggestion or emotion foreign to that arising from pure form and color. It would thus eliminate subject matter, content and all associative ideas. The value of the great works of the past, it is contended, is not in the thought expressed by means of subject matter, human attributes or association, not as illustration or historical record or as imitation or representation in any way whatever, but purely as expression by means of æsthetically organized form and color. It is the inner soul within the outer appearance which is the essence of the æsthetic. Therefore we thirst for the soul itself, stripped of all foreign, irrelevant and superfluous trappings.

That, then, is the argument. We have its more or less consistent development and exposition in the work of the modernists. If to eliminate content is the ultimate means of purification in painting, let us consider what remains.

The painter works on a flat surface. He is therefore restricted to two dimensions, the vertical and horizontal. On this surface he works with form and color, creating his design by shapes and spacing, by sequence and contrast, relation and opposition, up and down, right and left, straight and curved, light and dark, related hue and contrasted hue.

In working thus in two dimensions the artist at once enters the realm of the relative, and this relation becomes the content. Although his form and color may not represent or resemble any image or natural object, it nevertheless starts an associative relation. The sensation or impression produced is already the result of closely coördinated reactions and is therefore not pure but compound.

When, however, the primitive artist endeavors to create an image and represent the things of the natural world, he makes this image not merely as imitation, but in conjunction with other images as a means of communicating ideas. The design, therefore, is the embodiment of the idea, and its own particular means of expression. Early design was almost always symbolical and was a vivid and powerful means of communication. It is only when the significance of the symbol is lost or corrupted that we find what may be termed "pure design," or ornament which aims only at enhancing and decorating for the sake of pleasurable sensation, pride, power and prestige. Pure ornament may, in this sense, be termed a corruption of symbolical design, or design robbed of conscious content.

If now the painter produces planes by means of form and perspective he is creating the suggestion of the third dimension. This is the beginning of illusionistic painting. The ideas awakened by the greater resemblance to naturalistic form become more defined and the naturalistic relations more complex, but the symbolical significance and the use of images as a means of communicating ideas, is weakened. We may, therefore, say that as imitation and representation develops, the naturalistic content is augmented and the specialized appreciation of representative resemblance increases, but the significance of conscious content and the force and complexity of emotion producing ideas declines.

In the study of the æsthetical significance of abstract forms and in his endeavor to be freed from content, the modernist has returned to

primitive art. He reacts to this art as abstract form, irrespective of content and proceeds then to pattern his own work after the primitive model. Has he taken therefrom its essence, the significance of its expression as a whole, has he plucked from this beautiful flower its soul, and discarded irrelevant content? He has but resurrected the body, and the soul, the essence has escaped. This essence is the original impulse, the manifestation of which has been immortalized in form, the perfect embodiment of idea, one and inseparable. Significant form is the visible manifestation of significant content.

Modernistic æsthetics has exchanged one mystery for another. Insomuch as the idea of beauty transcends definition, and moreover had come to be associated with purely human attributes, ethical associations and non-æsthetic valuations, the expression "significant form" has been substituted, without informing one, however, what constitutes this significant form. The expression is extremely happy in relation to the modernistic endeavor to abolish content, for in itself it signifies nothing. Perhaps in beginning thus, with the outer shell, the manifestation, we may work backwards and discover that the form is made significant by that human content with which it is imbued, and which is the very soul that has given it birth.

Man does not work otherwise than the gods. For in the beginning there was the word.

Content has in the modernistic mind become entirely allied to representation and illusionistic resemblance, but as we have seen, the powerful, stimulating, expressive and life enhancing content is weakened, when the comparison with naturalistic phenomena is the end. The modernist has attempted to create a body without a soul.

It is precisely this lack of significant content that has made so much of modernistic art insignificant.

In art as in the history of any human manifestation, endeavor seems to unfold by sequence and contrast, by progression or revolution, by action and reaction. Modernistic art and its accompanying æsthetical speculation is a reaction.

The art of the nineteenth century is more truly eclectic, complex and varied than that of any other epoch. Conscious of its artistic heritage it builds anew with old material. But one element stands out preeminently and persistently. It is the conscious reaction of the artist to his environment, his impressions and emotions, the record of his human experience. Thus we see art reanimated by Courbet, Delacroix, Millet and the Barbizon group, and artists otherwise



PAUL CÉZANNE: SELF PORTRAIT
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disparate, joined together by the common impulse of self expression. It is this impulse which is continued by the impressionists although the subject matter and the point of view is changed. The immediate reaction to the visual impression of the moment becomes the theme of the painter. The result is not altogether naturalistic, realistic or truly scientific. It is more properly illusionistic. The impressionist renders nature as revealed by the phenomena of light, which is ever changing, rather than the form per se which is absolute. It therefore breaks the tradition of the Dutch as seen in the landscape of Ruisdael and continued by Rousseau, it is foreign to the idea of soul as manifested in form and the pantheistic philosophy proper, it breaks the tradition of the worship of nature as nature, but is concerned merely with the sensuous reaction to natural phenomena.

The impressionist is more truly naïve than his predecessors or followers. He revels in his reaction to the changing aspects of nature, he records at random his every day associations and experience, and is a reporter of visual impressions rather than of facts. But it is this unrestrained impulse, this sincere sensibility, this heightened reaction to the impression of the moment, that has imbued his work with a content peculiar to itself, which is none the less significant because unpremeditated. It is precisely this quickened sensibility, this personal emotion, that has given to his work its unique expression, has vitalized its form and caused color to vibrate; and it is precisely these æsthetic values that will endure, rather than the so-called scientific, representative or imitative values.

The scientific study of light attributed to the impressionists belongs more properly to the analytic tendency which so closely followed it.

The comparative insignificance of its work is seen in the pictures of the pointilists or spotists who endeavored to imitate the vibration of light by a formularized division of color squares, and to make of it an element of artistic expression. In itself it lacks the reaction to life and the corresponding animation, exhilaration and human significance which vitalizes expressive art.

If the impressionistic expression was not consciously synthetic, we may believe nevertheless that it built more naturally as a result. On the contrary the past impressionistic epoch and effort is the beginning of a purely analytical era both in its art and its philosophical æsthetic. It is the era of investigation. It belongs to the age of questioning, and echoes the revaluation of all values of Nietzsche

and his contemporaries, as it echoes also the scientific endeavor to discover the cause of manifestation.

It is the beginning of a constructive era, insomuch as it is a tearing down before building anew. But in itself it is sterile because it has no faith.

In endeavoring to create an æsthetic formula to fit expressions which are radically different, the philosopher must become so general and abstract that much of the clarity of particular definition is lost, and its applicability to different temperaments too vague to become valuable. With the initiation of the modernistic movement by Cézanne, Van Gogh and Gauguin we find three personalities radically different and a corresponding disparity in their pictures. They are grouped together, however, in their reaction against the impressionists and the specialized study of the transitory and illusionistic effects of light and the corresponding envelopment of form. In no sense a consumation this movement indicates a return to the study of the more elemental, constructive and architectonic principles underlying compositional significance, in contrast to the more purely sensuous art of the impressionists.

Cézanne is always the student; his art is always in the making. In his early work he sees life as reflected by others rather than himself. He studies pictures more than nature. He is highly complex, analytical and never naïve. Thus we see experiments based on ideas of extreme contrast, reflecting the dramatic and romantic expression of Delacroix, and at the same time experiments in light with small brushwork and broken color, based on the impressionists. It is only in later life, when he has become saturated with the work of others, that he retires to experiment at first hand. One is always conscious of the experimental student. He does his thinking on canvas. His work cannot be typified but his so-called style in the hands of others at once degenerates into mannerism. His study ultimately becomes concerned with form for itself. His form evolves from the inside out and is therefore related to planes. The contour, as he confessed, eluded him. He is an analytical materialist. In personality strangely timid, reticent, retired and non assertive, he is at the same time cynical, terse and often profound. His painting was his sole concern. Like the Alchemists of old he gave himself up finally to the allurements of the laboratory. It is not unnatural, therefore, that his work lacks human content, and will probably never find a universal human response. Its chief interest will be for the laboratory.

Van Gogh is the perfect antithesis of Cézanne. Of a highly emotional nature he would communicate his feeling to mankind. Art with him was a chance. He is essentially an evangelist. He sees the human content underlying the composition and endeavors to reduce Millet and Delacroix to more elemental and significant terms. He succeeds only in emphasizing his personal intensity. He is morbidly introspective, speculative, pondering and involved. He is oppressed. One is conscious of his self-conscious struggle. He is over sincere; he is consciously sincere. This psychological questioning leads to an unnatural mental complex. He cannot let off enough steam. He fears that one will not see the intention and emphasizes it so that it is over obvious. But this innate desire for self-expression, this uncontrollable passion for communication, has given to his work an unmistakable vigor and intensity, which is exhilarating, powerful and expressive.

With Gauguin art was as exciting an adventure as his early run-away travels in exotic climes, and he gloried in adventure. It was a means of breaking the bonds of habit and tradition. It was self-discovery. Thinking less of the enlightenment and benefaction of mankind than his friend, Van Gogh, he had a great passion for living. Beginning under the immediate influence of the neo-impressionists, he later discarded broken color, envelopment and subtleties of nuance and returned to the more elemental expression of mass and contour. Of a complex nature, he joined something of barbaric passion and instinct (his mother was a Creole) with the highly sophisticated and decadent Parisian "boulevardier." As a continental he is aware of the parlor aspect of art and its effete finish; as a barbarian he sees art not naïvely but as a reaction from the oversophisticated atmosphere of Paris. He has genuine instinct, and is not merely an affected egoist as his attitude sometimes indicates. He glories in aesthetically sensuous form and color and delves deep in the flesh pots of paint. In composition Gauguin is instinctively linear rather than cubic, and his work is therefore essentially decorative. His color is full, sumptuous and rich. In technic he does not emphasize planes, or exaggerate and explain by means of texture. His brushwork is simple, frank, sincere, and not either dexterously skillful, suave or mannered. After several experiments he definitely abandoned small brush work and broken surfaces. His design is influenced by primitive oriental art rather than the more purely ornamental grace of the later Japanese, and he has done much to

awaken our appreciation of elemental rhythmic contours. His association with the symbolist poets and the interest which they showed in his work induced him at times to introduce symbolism in his subjects, but this content does not seem to be altogether natural or compelling.

Thus we see the innovators are strongly individual, contrasting the impersonal, experimental and material work of Cézanne, the impetuous, intense, self-conscious expression of Van Gogh, and the sensuous, decorative contour and rhythm of Gauguin.

The later tendency is more eclectic and less individual. It tends to analyze, theorize, æsthetize, formularize and dogmatize. Aiming at naïveté and simplicity it is over conscious, sophisticated and too often affected. The work of the cubists indicates a purely analytical research rather than a spontaneous, emotional expression. The cubist would make an abstraction of the abstract to the confusion often of himself and always of others.

This revolution is but an echo in art of that greater world struggle of which we are the witnesses today. It is not in its true sense, however, a tearing down for the sake of destruction but a genuine instinct and desire to discover real values, and to distinguish real life from the unhealthy glamour that surrounds it. In its essence it is a return to simplicity and significant expression. It believes in human relations rather than the machine made world of modern efficiency in which the individual is submerged, and the human valuation perishes. If in art we have seen an unhealthy exploitation which has played upon the credulity and curiosity of the people, we must not lose sight of its search for the universal human symbol. For the purpose of art is human expression and human communication. It is, therefore, not in essence destructive but always constructive.

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AN UNPUBLISHED PAINTING BY TITIAN



THE all but unknown painting of which the present number of this review contains a reproduction, forms part of the varied and extensive collection of Mr. and Mrs. Blumenthal of New York. Ascribed by its former owners, in accordance with an old family tradition, to Titian, it has long been supposed to represent the goddess Diana—an interpretation of its subject that has only recently been questioned by a few.

That—quite apart from its attributes of venery—there is something in the general appearance, if not in the type, of the figure set before us, that might seem to answer more or less satisfactorily to certain literary presentations of the chaste Huntress of classic myth, is not wholly inadmissible. Nevertheless, we cannot but agree with those who would here recognize a personage not of the female but of the opposite sex. Rather than an extreme characterization of the athletic and somewhat masculine sister of Apollo, it seems fairly evident that the artist has given us a representation either of Actaeon or of Adonis, and most probably of the latter—the youthful and wayward favourite of Venus, celebrated alike for his beauty, his untimely death, and his passion for the chase. It is apparently in this last connection—armed with his sheaf of arrows and accompanied by his hound—that he is here portrayed. If, however, some doubt may still survive, in certain minds as to the precise identity of its subject, it is difficult to believe that there can be any diversity of opinion regarding the picture's virtues as a work of art. In this respect the painting can hardly fail to evoke the unqualified admiration of every sincere and discerning judge who may find himself before it. Unfortunately, on

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the other hand, for those who are unacquainted with the original, our photograph—as is so frequently the case with reproductions of oil canvases—while sufficient to convey a fair idea of the picture as a whole, affords but a faint suggestion of its remarkable technical qualities, and, needless to say, none whatever of its potent colouring and magnificent decorative effect. The formal values of the figure itself, the superb modelling of the flesh parts and more especially of the arms, the subtle expressiveness of the eager and sensitive face, the dramatic lighting and boldly impressionistic treatment of the landscape—all are either completely lost, or at most but barely indicated, in the flat and defective illustration. To expect the reader to form any adequate notion of the picture's real merits on the strength of such an imperfect reproduction would be to ask him to take for granted more than he may be willing or able to concede. We shall not, for this reason, attempt the futile task of depicting in words what can only be appreciated through a direct vision of the painting itself. Our satisfaction in the publishing of this brief note must consequently be limited to the hope that it may draw a certain amount of deserved attention to a work which, apart from its indisputable claim to consideration as one of the most attractive examples of later Venetian painting at present in America, is, in our opinion, fully worthy of the famous artist to whom it is traditionally given. That the canvas is really due to Titian seems, in fact, hardly to admit of doubt, so closely does it correspond, in all its essential features, to the requisites of a genuine production of that master. The healthy realism of its conception, its large and powerful design, its notable plastic properties, the breadth and security of its execution, all are markedly characteristic of the great Venetian's art—the pose of the figure, its type and forms, the treatment of the draperies, the rich but temperate colour, the nature of the brush-work, are not less closely reflective of his personal manner and of his technical methods of expression. To presume that we have, in this admirably-conceived and spontaneously-executed painting, a contemporary replica of a lost original, or an ordinary school-piece, is plainly out of the question. Even for those who may hesitate before the name of Titian, there can be no possibility of denying that we are in the presence not only of an unmistakably first-hand creation, but also of one that could only have owed its being to an artist of the foremost rank. We can call to mind no known pupil or imitator of Titian whose art can be said to reveal any such high level of quality, or any such

technical excellence, as we meet with here, and certainly none who can be held to have so perfectly absorbed the spirit, as well as the style of his model, as to have become capable of producing so freely executed and purely Titianesque a work as this. Should any such gifted disciple have existed, his personality and *œuvre* remain as yet to be discovered and defined. Whether a more careful future study of Titian's immediate followers will succeed in accomplishing this task, remains to be seen. If, however, we are to ascribe Mr. and Mrs. Blumenthal's canvas to Titian himself, our arguments in support of such an ascription must rest not upon any mere process of elimination, but upon the testimony of the work of art itself. We leave it, therefore, to those who may enjoy the privilege of examining the original, to weigh that testimony for themselves. To turn to the inevitable question of chronology, those who look upon the painting as a work of Titian will doubtless concur in ascribing it to the master's so-called "middle period." Without pretending to any more precise fixture of its date, we should suggest the decade between 1540-1550 as answering most plausibly to the probable term of its execution. In closing, the picture's condition merits at least a word of notice, in that it would be difficult to point to many canvases of its period in such a comparatively perfect state. Apart from a partial restoration of the ground immediately behind the figure and some slight retouching of the hair and head, the surfaces have suffered no visible damage or alteration, while the colour has apparently retained, almost throughout, its original harmony and force. The darkened mass of the figure's hair, with its half-hidden fillet of flowers, seems alone to have undergone a somewhat disproportionate lowering of tone.

F. Mason Perkins

A GROUP BY ANDREA PISANO

THE marble statuette of the Madonna and Child¹ (Fig. 1) lately acquired by the Rhode Island School of Design at Providence may be attributed without hesitation to the hand of that rare master Andrea Pisano. The works ascribed to the founder of the Florentine school of sculpture are as follows: the signed bronze doors of the Baptistery of Florence, 1330-1336; the reliefs on Giotto's tower,

¹ The statuette is 18¾ inches high.

after 1334; the figures of the Lord and Santa Reparata, preserved in the museum of the Cathedral of Florence; a wooden crucifix in the Museum of Berlin; and a figure in the Bargello of an angel playing a viol, by some critics attributed to Andrea, by others to Orcagna.

The addition of the little-known and hitherto unpublished group at Providence to this brief list of Andrea's identified works will further our understanding and appreciation of the master's style. Andrea Pisano was the true founder of the great Florentine school of sculpture, and of the stylistic tradition which was later brought to such glorious fulfilment by Donatello and Verrocchio. But extant data referring to the life of Andrea di Ugolino di Nino, to give his name in full, is scanty. Such unreliable information as that proffered by Vasari, and extensively contradicted by his commentator Milanesi, may be discarded as utterly unreliable. His birthplace was certainly Pontedra, near Pisa; but the exact year of his birth is unknown. His artistic education was undoubtedly received at Pisa; and he may be identified as that *Anreacius Pisanus famulus Magister Johannis* mentioned in 1299-1305. But the first certain reference concerning him is the inscription on the bronze door of the Baptistery of Florence: *Andrea Ugolini Nino di Pisis me fecit Anno Domini MCCCXXX*.

Documents exist which relate the story of the making of these doors; and Vilani dedicates a chapter to the event in his *Chronicles of Florence*, X Cap. 178. The doors were planned in 1329; and in 1330 Andrea and his son began the design of eight Virtues and of twenty scenes from the life of Saint John the Baptist to embellish them. The Venetian bell-maker Leonardo del Avanzo undertook the casting of the doors in 1332; but they issued from the moulds slightly warped, and after many vain attempts on the part of others to straighten them, the feat was finally accomplished by Andrea. In 1333 he was still at work on twenty-four lion heads to be added to one of the doors; and when all was completed in 1336, we find that the sum of twenty-five Lire was appropriated for the purchase of a slab of Carrara marble for the threshold of the portal.

The group of the Madonna and Child at Providence was probably executed to stand above the bronze door of Andrea, for it corresponds closely to the style of the bronze reliefs of the door (Fig. 2). Indeed it may for a time have occupied such a position. In former days sculptures frequently disappeared from the façades of Italian buildings, or were removed to make way for sculptures of a later style. The number of unidentified sculptures by Andrea must be consider-



FIG. I. ANDREA PISANO: MADONNA AND CHILD
The Rhode Island School of Design, Providence, R. I.





FIG. 2. ANDREA PISANO: DETAIL OF BRONZE DOOR
Baptistry, Florence



FIG. 3. GIOTTO: MADONNA AND CHILD. FRESCO
Padova



able; but the list of them given by Ghiberti in his *Commentari* should be accepted with reserve.

We possess two further contemporary mentions of Andrea's activity. One refers to him as the architect of the campanile of the Cathedral of Florence, a position which he assumed at Giotto's death in 1336; the other as director of works at the Cathedral of Orvieto in 1347. The following year he died, and was succeeded in his position at Orvieto by his son Nino. But no extant sculpture at Orvieto can be attributed to Andrea. The bronze door of the Baptistry of Florence, and the reliefs of Giotto's tower, remain his greatest achievements. Antonio Pucci, a contemporary, states that some of the reliefs of the campanile were the work of Giotto; but modern critics interpret this statement as meaning that the designs only were the work of the great painter. For it is inconceivable that the master untrained, so far as we are aware, in the art of sculpture should have taken up its practice so late in life. These reliefs have been described in detail by Ruskin in the *Sixth Morning in Florence*, and merit the praise bestowed upon them.

The affinity of the Providence group to the statues of Our Lord and Santa Reparata, preserved in the Opera del Duomo at Florence, is obvious. We find the same characteristic treatment of drapery, so different from that of the Pisan school of Giovanni and Niccolo Pisano; the same massive heads and necks and large hands. And the rhythmic pose of the figures of Andrea's bronze door, the stylistic disposition of the drapery, find their counterparts in the figure at Providence. The heavy and exuberant drapery, the deep drilling and undercutting, employed by Giovanni and the elder Nino, are not present in the work of Andrea. Nor does he crowd his reliefs with figures in the manner of the sculptured panels of late Imperial Rome, from which Giovanni and Nino drew their inspiration and methods. His figures repose or move with majestic dignity in ample space. He avoided the late Classical tradition and founded a new sculptural style. His is rather the schema of Giotto; and his figures are really a translation into sculpture of that master's frescoed forms (Fig. 3). As in the group at Providence, his figures are always possessed by an almost Buddhist peace of mind.

The depths to which sculpture in Florence had sunk in the early years of the Fourteenth Century is admirably illustrated by a relief of the Annunciation, dated 1310, on the external North wall of the Cathedral. The figures are hopelessly clumsy in conception and ex-

ecution, and completely lacking in that charm so often found in primitive work. In twenty years Andrea Pisano raised the level of sculpture in Florence to a great art; and laid the foundation for the glories of the following century.

Whence came this inspiration? Emile Bertaux and Marcel Raymond attribute it to the influence of French Gothic sculpture. But the resemblance between the two forms of expression is exceedingly superficial. Andrea's sturdy and reposeful figures are in sharp contrast with the airy and elegant French sculptures which are possessed by a nervous tension and exhibit an exaggerated "hanchement." The Madonna of Providence holds the burden of the Child naturally, with but a slight upward tilt of the hip to counterbalance the weight. The beauty of this stylistic curve in moderation would have been observed by Andrea in the famous ivory Madonna by Giovanni Pisano, preserved in the Cathedral of Pisa. We learn from Andrea's epitaph in the Cathedral of Florence that he himself was a carver of ivory. Andrea's artistic ideal was but slightly formed on the work of the Pisan masters. His real inspiration came from the frescoes of Giotto.

So few works of the founder of the Florentine school of sculpture have as yet been identified, and the extant data relating to his life is so scanty, that we cannot attempt to place the group at Providence at any exact period of his career. Its closest analogy is to the figures of the bronze door, executed in 1333. It is sufficient to have brought to the attention of students this little-known work of that great artist, referred to by his contemporary Antonio Pucci, in his Centiloquio, as "Quel solenne maestro Andrea Pisano che fe la bella porta al San Giovanni."

Raymond Marshall

NICCOLÒ DI PIETRO GERINI

PART TWO

IF the natural sequel to purely intuitive reflexes be their determination with reference to some one or several *partis pris*, then the process of grouping and separation of the works of Niccolò di Pietro Gerini will be more difficult than they would be in the case of almost any other Florentine, because the artistic content seldom carries us beyond the zone of common undifferentiable aesthetic experience. The imagination is indisposed to descend from its level to compass him, and barring a small number of exceptional cases, consents to do violence to the sensibilities only to have done with him once and for all.

Owning then a primary artistic deficiency in Niccolò's work, though criticism arises in positive aesthetic adventure, it is impossible to make a positive estimate of it. If his limited creative gift is capable of warming, now and then, to a subject of limited exactions, where he has large wall-spaces to cover it founders under their oppressive emptiness or the number of figures necessary to fill it.

Like Taddeo Gaddi with whom he shares a slow temperament and who is his most formative influence, he fails to project himself by a want in the most dynamic and transforming of creative forces, intensity of the imagination. It is by this supreme energy that vision becomes revelation, and revelation finally passes into emotion at the moment when it draws all differentiated details into the aesthetic vortex. Before his frescoes—at Piso or Prato for example—the eye gropes but fixes nowhere, and the attention hangs loose, there being no immediately discoverable relation between space and pattern or shape and shape. There is no compositional tension to hold them together. With an equal claim on our interest everywhere, mass and movement, repose and action are scattered over the surface to produce a sense of material progression, of physical importance, or merely a negation of void at every point.

The abstract currents of lines and masses, their organization in depth, are confused and uncertain, because his art is an externalization of vision that is neither immediate nor synthetic. He ends by loading the attention with aesthetically unjustifiable circumstance or exhausts it with inanition.

Nor, again, is there any element of sensibility in his work. Belonging to the grosser artistic intelligences his paintings strike upon us

with a brutal hardness. There is a total absence of quality. Instead he gives us the vision of a barren world of low-browed, obtuse, rock-hewn saints and great heroic clean-lipped women who live by a system of more inevitable laws than ours. And yet their effect is sullen rather than solemn, ponderous rather than monumental, stolid rather than severe.

To complicate the initial difficulty of classification the work of Niccolò is too often involved with that of pupils, and fellow-artists whose help he needed to carry on the business of turning out a huge number of frescoes and altarpieces. Few other Italian painters of such contemporary reputation called in the assistance of as many collaborators. This mixture of hands seriously troubles the special problem of the critic who would discover the guiding artistic personality among those mixed with it and differentiate between, first the unchanging, and then, the unstable principles of his style: his personality and his evolution. But as Niccolò's artistic personality is so inextricably bound up with others, rather than seek to isolate it, we must content ourselves with tracing the progress of this many-headed hydra, which, with all its complexities, after all proceeds towards a common aim along a common course. It is accordingly, not impossible to determine the direction in which his art drifted.

The following series based upon dated works, represents a sustained stylistic change in Niccolò's activity though it would be preposterous to claim that such a change is discoverable between any two contiguously placed works. While the direction of his evolution may be correctly indicated, the order of the items must not be regarded as determinable or final. I have tried besides to differentiate between those works in which Niccolò's intimate characters were traceable and those for which he was less directly responsible, scrupulously avoiding too great precision in the absence of precise tokens.

WORKS BY NICCOLÒ DI PIETRO GERINI

1370. *London, National Gallery, Triptych, Coronation, Saints and Angels.*

Ordered from Niccolò di Pietro Gerini and Jacopo di Cione. First recorded commission to Niccolò. The cartography and the treatment is of the school of the Cioni throughout, without a trace of Niccolò's participation.

1373. *Florence, Academy, Coronation.*

Commissioned for the Zecca Vecchia from Niccolò di Pietro and Jacopo di Cione but here again Niccolò seems to have had no share in the execution whatever.



NICCOLÒ DI PIETRO GERINI: TRINITY
Or San Michele, Florence
(First pillar, right)



NICCOLÒ DI PIETRO GERINI: VIRGIN
Musée Calvet, Avignon



1380. *Florence, Santa Croce, Ex-refectory, Crucifix.*

(Formerly in the Castellani chapel) Inscription A. D. MCCCCLXXX
MESE IULII TPR VEN DNI MINIATIS ABBATIS.

Earliest dated work by Niccolò. Still very Gaddesque (cf with Taddeo's crucifixions in sacristies of Ognisanti, and of Sta. Croce, Florence). The Christ and particularly the head is so close to Taddeo's Crucifix at Ruballa in the church of S. Giorgio as to tempt one to the theory of direct influence. Drawing anticipates Entombment, and the Bigallo, and Pisa frescoes.

Florence, Academy. Entombment.

His most ambitious panel. Betrays his derivation from Taddeo, but is already a mature work and full of his constant characters.

Philadelphia, Johnson Coll. Pieta.

A product of Niccolò's shop, probably on his design.

1386. *Florence, Bigallo. Sala del Consiglio. Fresco: The Return of Lost Children by the Captains of the Misericordia to their Mothers.*

Authenticated and dated by document of final payment to Niccolò di Pietro Gerini and Ambruogio di Baldese (see Il Bigallo, Florence, Fratelli Alinari, 1905, pp. 24, 25, 45). Dr. Sirèn in his Catalogues of the Jarves Collection, and of a Loan Exhibit of Italian Primitives held in New York in 1917, endeavours by separating the already known form-image of Niccolò from the fresco, (wherein the mixture of two styles renders the residuum all too uncertain) to arrive at the formula of Baldese, whose name he joins to a group of paintings constant to a single artistic personality, consistently professing contact with Bicci di Lorenzo and possibly Lorenzo Monaco, and a stage in the collective development proper to the second quarter of the 15th century. The hypothetical Baldese of the Bigallo fresco, however, seems to be an independent master in 1386, is born therefore in all likelihood between 1350 and 1360, and in the fugitive signs he gives of himself demonstrates a much crasser sense of weight and of life than Dr. Sirèn's master of paper saints and imponderable Virgins.

Fiesole, Church of Sta. Primerana, Presentation of Christ.

Ruined and repainted fresco, left side of which leaves unmistakable traces of Niccolò's hand. The woman and child at the extreme left repeat a motive, and something of the spirit of the Bigallo fresco.

1387. *London, National Gallery, Baptism.*

The date is inscribed.

Florence, S. Miniato. An Apostle (possibly St. James).

This conjectured date is based upon faint traces of an inscription the date of which has been partly reinforced, partly supplied in black lead to read as MCCCCXXXVII. As the figure above it is obviously of the 14th century there is high presumption that under the last C there was originally an L.

London. Mr. Kerr-Lawson. St. Anthony, the Abbot, and St. Peter.

Cambridge, Mass. Prof. A. Kingsley Porter. Virgin.

1392. *Pisa, S. Francesco, Chapter-House, Frescoes.*

The signature and the date visible to-day only in part were read by Lasinio in his *Raccolta de 'Pitture antiche* etc. Tav. II. Pisa 1820.

Florence, Sta. Croce. Left aisle. Fresco-fragment of Crucifixion. Ex-refectory.

Fragment, Head of Crucified Christ (?)

Boston. Museum of Fine Arts. Virgin.

London, Mr. Ricketts. Virgin.

Prato. S. Francesco. Chapter Hall. Frescoes.

Signature given in Crowe and Cavalcaselle, *History of Painting in Italy*, (Scribners, N. Y. 1903) Vol. II, p. 268, note 1.

Florence. Mr. Charles Loeser. Fragment. Crowned Personage and Attendants Kneeling Before a Column.

Avignon, Musée Calvet. Virgin.

Florence, Sta. Croce. Virgin with two Saints, and the two predelle under St. Augustine and St. Gregory in the Choir Altarpiece.

Crowe and Cavalcaselle vol. II, p. 146, note 4, of their Italian edition attach the date 1372 to this picture, at present no longer visible in the exposed parts of the panel. Its stylistic affinities, however, being with his more advanced works draw it away from such early ones as the Crucifix in Sta. Croce, and the Entombment in the Academy, in Florence. If not mis-read therefore the date given was not unlikely the date of commission.

Florence, Sta. Croce. Sacristy. Fresco, Resurrection.

The hands that shared in the covering of the same wall have never been satisfactorily differentiated. *The Ascension* is by an assistant of Niccolò; the *Way to Calvary* by an assistant of Spinello Aretino; the *Crucifixion* (with the border round it, including prophets and small scenes) by Taddeo Gaddi and assistants.

Chicago, Ill. Mr. Martin A. Ryerson. Virgin.

WORKS BY GERINI'S IMMEDIATE FOLLOWING

1375. *Impruneta, Pieve. Entire central section and predella of polyptych on high altar.*

Painted by Pietro Nelli and Tommaso del Mazza in 1375 (see Vasari, ed. Sansoni, vol. I. p. 609, note 3).

The central compartment is an adaptation of Daddi's Virgin and Angels in his large polyptych now at the Uffizzi.

Florence, S. Ambrogio. Deposition.

Florence, S. Simone, first altar left, Birth of St. Nicolas.

Same hand as that which painted a number of female figures in the Bigallo and in the Prato frescoes; possibly Baldese.

S. Stefano in Pane. Virgin in Robbia frame. Close to S. Simone fresco.

Florence, S. Felice, first altar right. Pietà.

Florence, Sta. Felicità. Cappella del Crocefisso. Medallions in ceiling.

Florence, Academy. Triptych. Crucifixion and Saints.

Fiesole. Museo Bandini, Trinity.

Florence. Bargello. Two saints.

Rome. Capitoline. Trinity with Donors.

Florence, S. Ambrogio. Deposition.

Fiesole, Museo Bandini. Trinity with Sts. Francis and Magdalen.

Paris, Louvre. Virgin and Angels.

Coronation and angels.

By same hand.

New Haven, Conn. Yale University, Jarves Coll. Triptych.

The Virgin: Very close to lower central compartment of the polyptych in the Pieve at Impruneta, and the wings to Lorenzo di Niccolò.

Rome, Vatican. Madonna, Two Saints and Angels (No. 89).

Florence, Academy. Small Panel with Virgin, Baptist, Saints Lawrence, James, Anthony, the Abbot, and six angels.

Boston, Dr. Ananda Coomaraswamy. Madonna, Saints and Angels.

Parma, Gallery. Dormition.

Braunschweig, Gemäldegalerie. Virgin and Angels.

Arezzo, S. Francesco, Chapel to right of choir. Assumption with St. Thomas and Other Saints.

Influence of Agnolo Gaddi in Virgin and type of Mariotto di Nardo in some of the saints.

Florence, Uffizzi, Magazine. Four saints; Two panels representing two saints each.

Florence, Sta. Felicità. Chapter Hall. Annunciation (?)

Left transept. Nativity(?)

1401. *Florence, Academy. Left Compartment of Triptych representing Coronation and Saints.*

Documents dated 1401, (see Vasari, Sansoni ed., vol. I, p. 691, note 3) record the commission of this altarpiece to Spinello Aretino, Niccolò di Pietro Gerini and Lorenzo di Niccolò. The central panel bears same date. Oddly enough the very clear and profound disparities between Spinello's part, on the one hand, and that of Niccolò and Lorenzo on the other, have never been noticed. The silvery tone of the right and central sections alone announces fundamental differences in the treatment of form. Lorenzo's share in the painting is less apparent, but a certain haste in the drawing and shaping of the predella under Niccolò's saints remind one of similar traits in Lorenzo's polyptych at Sta. Croce.

Magnale, Polyptych, Virgin and saints.

Execution largely by assistants.

New Haven, Conn., Yale University, Jarves Coll. Annunciation.

Marinelli, Virgin and Saints.

Assisted.

Empoli, Collegiata. Triptych.

Assisted.

Wings of polyptych 4 saints.

Predella, 3 scenes.

Virgin and Angels (with Crucifixion in lunette).

Possibly Mariotto di Nardo painting on Niccolò's designs.

Florence, Sta. Felicità. Chapter Hall. Crucifixion.
Florence, Mr. Arthur Acton. St. Anthony, the Abbot.

1404. *Florence, Academy. Polyptych. Madonna and Saints.*

Date inscribed below central panel.

Vincigliata (near Florence), S. Lorenzo. Virgin.

Wrongly attributed by Count Carlo Gamba (*Rivista d'Arte* 1907, p. 24)
to Giov. del Biondo.

*Florence. Uffizzi, Magazine. Dead Christ. Crucifixion with Brethren of the
Order of the Flagellanti. Christ the Pilgrim.*

All of the same period.

1408. *Florence, Via Aretina. Tabernacle. Madonna and Saints.*

Dated. Execution largely by assistants.

- 1408-9. *Florence, Or S. Michele, first pillar right, St. Nicholas.*

Under these two dates are recorded the commission and payments
for the painting of this saint.

Trinity.

(Opposite the Trinity) A Saint.

These are the last works by Niccolò known to us.

Richard Offner.

OLD WEDGWOOD WARE IN AMERICA

IN my articles on Lost Objects of Art in America in this Magazine, I alluded to the frequent mention of "Queen's Ware" in the inventories of the American Loyalists. This ware was made by the celebrated English potter, Josiah Wedgwood, who during the decade 1759-1769 made several successful experiments in improving the cream-coloured earthenware, afterwards known as "Queen's Ware," which became highly esteemed not only in England, but also in the American Colonies, for the variety and elegance of the forms of the various objects and the beauty and charm and the colouring, no less than the decoration. The name for this ware was adopted in or shortly after 1762, the year in which Wedgwood was appointed potter to Charlotte, Queen of George III. An illustrated catalogue of this ware was published about 1780 and is inscribed on the first page as follows:



PLATE I. OLD WEDGWOOD



PLATE 2. OLD WEDGWOOD





PLATE 3. EIGHTEENTH CENTURY WEDGWOOD DESIGNS



PLATE 4. EARLY NINETEENTH CENTURY WEDGWOOD DESIGNS



PLATE 5. WEDGWOOD VASES



A CATALOGUE

Of the different Articles of QUEEN'S WARE, which may be had either plain, gilt, or embellished with enamel Paintings, manufactured by JOSIAH WEDGWOOD, Potter to her MAJESTY.

According to this catalogue, a dinner service of "middling size" cost wholesale at the pottery works at Etruria in Staffordshire the sum of £3. 17. 0. and consisted of twenty-eight dishes of various sizes and shapes, two sauce and two soup tureens, four sauce boats, two salad dishes, six salts, two mustard pots, four pickle dishes, six dozen plates and two dozen soup plates. The same service could be purchased or ordered enamelled, at a cost of £9. 9. 8. or £9. 1. 2., while a more elaborate and decorated service was priced at £15. 5. 0. and another at £13. 17. 4, both being gilt.

Dessert Services with many varieties of vessels were made, as were also Coffee, Tea and Chocolate Services, complete, with Tea Kettles and Lamps.

Among the Miscellaneous Articles in the catalogue are wash-hand basins and ewers of several sorts, punch bowls of different sizes, spitting pots, sauce pans for cooking that will bear a charcoal fire, night lamps to keep any liquid warm all night, and table and toilet candlesticks with extinguishers.

The enterprising Wedgwood adds a note that "wishing to render his Manufacture as useful as possible, will gladly receive any Instructions or particular Designs, from those who please to honour him with their Commands, which he will endeavour to execute with the utmost Attention."

A few specimens of this Wedgwood ware have been selected for illustration from pages of the old catalogue, marked Pl. 1, as well as examples of old patterns with the original painted designs (Pl. 2), a number of the hand-painted decoration for borders of plates and other vessels, from the old pattern book started in 1769 (Pl. 3), and other decorative features of a later date (Pl. 4). Illustrations of three vases are also added (Pl. 5). For these I am indebted to Messrs. Josiah Wedgwood and Sons, Stoke-on-Trent, the direct descendants of the original founder.

The catalogue, it should be stated, was intended for the various agents of Wedgwood in different parts of England, the Continent and America, and was printed both in English and in French. Bentley, his partner, was a Liverpool merchant, which accounts for the

fact that nearly all the "Queen's Ware" was shipped to the American Colonies through the agency of Liverpool exporting merchants.

An interesting light on the subject is thrown in a letter dated 20 November, 1787, from Phineas Bond, the eminent lawyer of Philadelphia, who espoused the British side in the Revolutionary war and was afterwards British Consul General in that his native city. This letter is addressed to the Marquess of Carmarthen and alludes to the clandestine shipping of machines for spinning cotton from Liverpool to Philadelphia, packed in "Queens Ware" crates and casks, to elude discovery. The exportation of this ware would thus seem to be so great as to have specially designed crates and casks for it.¹

Unfortunately, the loyalist documents mentioned earlier do not describe the ware in detail.

The dinner services, decorated with views of castles and famous country seats in England and finished in 1774 for the Empress Catherine of Russia, were of "Queen's Ware."

But from other sources I have gleaned references to it in America. Samuel Shoemaker, the eminent Quaker loyalist from Pennsylvania visited on 9 January, 1784, Wedgwood's house in Greek Street, Soho, London, where the celebrated potter was at that time exhibiting his collection of "curious earthenware," in the viewing of which the worthy Quaker and his friend, Majendie, "were quite lost in the infinite variety of this large and curious collection." After spending an hour in going through the different rooms, he expresses himself as loth to depart without purchasing something and bought a small teapot and milk pot for his wife, then at Philadelphia. Majendie insisted upon adding a bowl and plate as a small testimony of his remembrance and esteem for Mrs. Shoemaker. A teapot was also purchased by Shoemaker for Betsy, who was presumably a family connection in Philadelphia. Later in the same month he paid another visit to Wedgwood's exhibition, accompanied by a conspicuous lawyer from Maryland, in the person of Robert Alexander, who was also one of the loyalist refugees in London, and was tempted to buy three small bas-reliefs to send to one Benjamin. These were doubtless portrait medallions of celebrities, European and American, or Classical subjects which Wedgwood had been producing. In due time the purchases arrived in America, to the gratification of Mrs. Shoemaker, who wrote, with a touch of quaint Puritanism, as follows to her husband on 22 April: "The teapots, bowl, creampot are uncommon

¹ Letters of Phineas Bond, in the *Annual Report of the American Historical Association*, Vol. I, pp. 552-553.

& very curious. I believe nothing of the kind has ever been sent over here; they have brought this kind of manufactory to great perfection indeed, & I wish my best respects & thanks to our frd. Magendie for his curious Bowl & plate. I shall value it for his sake. We thought the little creatures should have been *cloathed*." She wrote again on 15 May thus: "The Bass reliefs I think are extreme curious, indeed inimitably well executed & the Design pretty & if the little creatures on the teapots had been a little dressed, if it had only a thin mantle thrown over them, we could have introduced them more freely into company without fear of hurting any person's delicacy."²

A quantity of Queen's Ware formed part of the personal estate of Peter Presley Thornton, of Northumberland House in Virginia, appointed in September, 1777, aide-de-camp to General George Washington, when it was appraised in 1781. The inventory, with the supposed value of the ware, has been published.³

James H. Watmough on his travels in England passed through Staffordshire, Wedgwood's own county, in December, 1786, and having heard of the fame of Wedgwood's Queen's Ware and porcelain, mentions in his note-book that Wedgwood supplies almost the whole world with his wares.⁴

The Penn family of Pennsylvania were the purchasers of Wedgwood's ware, as is proved by the inventory of the household effects of John Penn, junior, sold on 26 May, 1788, at Philadelphia. In Queen's Ware were two large and five small dishes, ten plates, two butter boats and two sugar dishes.⁵

This same ware formed part of the goods and chattels of Dr. Benjamin Franklin, sold by public auction on 21 May, 1792.

These notes indicate sufficiently the great extent of the business of Josiah Wedgwood for his famous ware in America in Colonial and post-Revolutionary times. In spite of the inevitable destruction of this fragile material, especially during the Revolutionary war, there must be many specimens surviving to this day in remote and unsuspected places in the old towns of New England, New York, Pennsylvania and the south.

E. Alfred Jones.

² *Pennsylvania Mag. of Hist. and Biog.*, Vol. XVII, pp. 231-232.

³ *Virginia Mag. of Hist. and Biog.*, Vol. XXII, pp. 203-207.

⁴ *Pennsylvania Mag. of Hist. and Biog.*, Vol. XXIX, p. 187.

⁵ *Ibid.*, Vol. XV, p. 374.

EARLY PHILADELPHIA SILVERSMITHS

THE earliest mention of silver craftsmen in Pennsylvania occurs, most fittingly, in an account-book kept by William Penn. Search has brought to light in these old pages the names of three silversmiths who we may safely assume were the pioneers of the craft in this Province. Under the date of 1698 appears the name of one Johan Nys, silversmith; two years later, in 1701, Francis Richardson, first of the famous family of Philadelphia smiths is mentioned, and in the year following the name of Cesar Ghiselin is entered by the Quaker Proprietor. Little enough is known of the history of these earliest silversmiths; whatever scattered facts have been gleaned must be connected by a fairly stout thread of speculation. Johan Nys, of the three, is perhaps the most destitute of history; that he was probably a Huguenot refugee, we may suppose from an entry in a later manuscript where his name appears as John de Nise. From France his family doubtless fled to the Netherlands — where the name was metamorphosed to Nys — and later emigrated to the Dutch settlements in the New World. This supposition is further strengthened by the fact that the five pieces of silver which are believed to be his handiwork show distinctly the influence of the styles employed by the early Dutch Colonial smiths. About Johan Nys "the rest is silence." Cesar Ghiselin fares little better: he, too, was a Huguenot, but he sought a haven at first in England, whence, about 1690 he emigrated to Annapolis, Maryland. Later he moved to Philadelphia, where he died in 1733 or 34; his will is still extant. Three pieces of silver only are known to be the work of Ghiselin; a beaker and a plate (Fig. 1) made for and still in the possession of Christ Church, Philadelphia, and a tablespoon belonging to R. T. H. Halsey. The very simplicity of these pieces gives them a distinctive grace.

Francis Richardson, unlike Nys and Ghiselin, comes more clearly into the focus of known facts. He is the first native American silversmith that plied the trade in Philadelphia, being born in New York in 1681. When he was nine years old his family moved to Philadelphia. Possibly his father was a smith or jeweller before him, but in any case as early as 1701 he wrote himself goldsmith, and was paid by William Penn "for a paire of buckles for Letitia" Penn. Oddly enough among the few pieces of his work apparently preserved are also a pair of silver buckles in the possession of the Historical Society of Pennsylvania, and worn by Elizabeth Paschall

at her wedding May 11th, 1721. The fact that there are no large pieces of plate by this silversmith in existence today leads us to suspect that Francis Richardson's trade lay mainly along lines of repair work, and such pieces as he did execute, were small and unimportant. Francis Richardson married in Philadelphia, and had a son Joseph Richardson, born in 1711. When the elder Richardson died, Joseph, having doubtless been brought up in the craft, was left to carry on his father's business. This son is perhaps the greatest of a great family of Philadelphia silversmiths. Through a full half century he made his excellent silverware at the shop on the west side of Front Street, below Walnut, changing his styles with the times, but always maintaining a gratifying elegance in design and workmanship. Moreover he was a man always interested in public affairs. Being a stalwart Quaker, he was allied with many societies of Friends concerned in philanthropic and commercial enterprise; not least among them "The Friendly Society for Propagating Peace with the Indian by Pacific Measures" for which he made some silver gorgets or breast ornaments (one of which, belonging to the Historical Society, is on exhibition at the Pennsylvania Museum) to be presented to Indian chiefs with whom the astute Quakers wished to establish trade relations. There is in the possession of his great-granddaughter in Philadelphia a coffeepot which he made for his own use at his distant country place, "Down the Neck," a locality which has since become one of the most populous sections of the city. Joseph Richardson married Mary Allen in 1748, and they had two sons who later became silversmiths, Joseph, Jr. and Nathaniel. A peculiarly interesting tankard bears near the rim the usual mark of the elder Joseph Richardson — "I R" roman capitals in a rectangle — and next to this a smaller but similar mark, which is supposed to be the younger Joseph's mark, and from the occurrence of the two on the same piece we may believe that this tankard was made about 1780 when the two Josephs were working together. Exactly when Nathaniel joined his brother, and when the firm name was changed to Joseph & Nathaniel Richardson, we do not know. They appear together in the directories of the city from 1785 to 1791 and during these years stamped their mark "I.N.R" on much comely and well-proportioned silver. Nathaniel, however, after a few years grew dissatisfied with the small profits (and possibly the exacting work) and sought with true Quaker foresight greater returns from the baser metal iron. Perhaps his penny-wise soul was satisfied, for he became an iron master of prominence

and influence, but certainly he deserves less lasting credit than his brother Joseph who continued to write himself goldsmith, as his father and grandfather before him. Joseph Richardson, Jr.'s fidelity and integrity were recognized by his fellow citizens when in 1808 he was appointed Assayer at the United States Mint. When he died some years later the family business died with him.

No less interesting in the annals of the craft in Philadelphia is the tale of the Syng family. As was the case with the Richardsons, three generations bearing the name of Syng plied the honourable trade of silversmith, and though the period of their work falls wholly within the Eighteenth Century, yet their history runs closely parallel to that of the Richardsons. Philip Syng the first was born in Ireland in 1676. Some of his family appear to have been admitted to the guild of Dublin goldsmiths, and it was here in all probability he learned the art which he passed on to his son and grandson. About 1710, however, Syng emigrated to America to seek fresh fields and pastures new; with him came his son Philip the second, then a boy of nine years, of whom we shall hear further. They landed in Philadelphia, and there the father set up a temporary residence, and opened a shop near the Market Place. The only authenticated pieces which are the work of the elder Syng are the flagon (Fig. 1) and baptismal bowl, the gift of Colonel Quarry to Christ Church. These are marked "P S", crude capitals in a rectangle, several times repeated; in design like all the early Pennsylvania work, they are simple, yet impressively graceful. The Christ Church pieces bear the date 1712, and we know from advertisements in contemporary journals that Philip Syng was still working in Philadelphia in 1723, but shortly after he moved to Annapolis, where he died in 1739. When he left Philadelphia for the South, the father probably thought the son capable of taking charge of the business, and it is about this son that most of the family fame gathers. He was prominent, not only in silversmithing but in every branch of public endeavour. Well educated, a thorough gentleman, close friend of Benjamin Franklin, he attained in his long life of eighty-five years an enviable and eminent position in Philadelphia. He was a member of Franklin's Junto, an original director of the Philadelphia Library Company, a member and later Junior Grand Warden of the first Masonic Lodge in America, an original trustee of the Public Academy (later the University of Pennsylvania); a vestryman of Christ Church, one of the charter members of the American Philosophical Society,

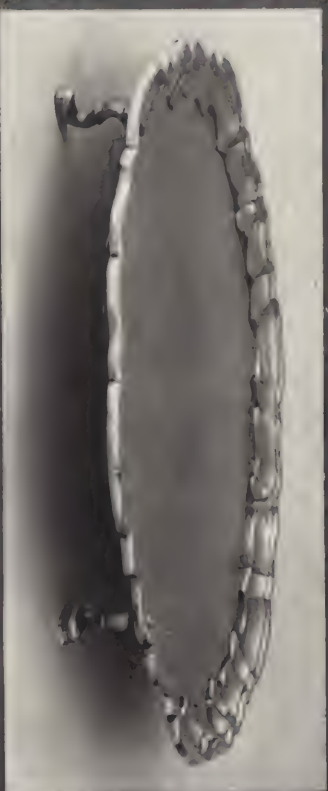


FIG. 1. SILVER FROM CHRIST CHURCH, PHILADELPHIA
Flagon by Philip Syng the first, Plate and Beaker by Caesar Grieslin



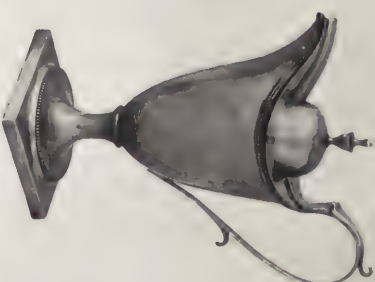
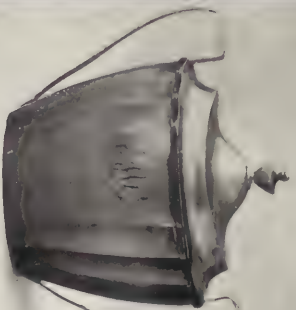


COFFEEPOT BY JOHN LETELLER



WAITER BY JOSEPH RICHARDSON, SR.
"PHILADELPHIA SHAPE" TEAPOT BY NATHANIEL RICHARDSON AND CADDY BY CARLILE





SUGARBOWL AND STOPBOWL BY JOHN McMULLIN
CAN BY JOSEPH RICHARDSON, SR. AND TANKARD BY
JOSEPH RICHARDSON, FATHER AND SON

CREAM PITCHER BY ABRAHAM DUHOIS
COFFEEPOT AND STOPBOWL BY JOSEPH LOWNES



Treasurer of the City, and Provincial Commissioner of Appeals for the county — surely a list of activities which stamp him a man of high ideals and public worth, a citizen of whom the city may be justly proud.

Syng's prominence as a Philadelphian should not, however, cloud in our minds his excellence as a silversmith. It is not infrequent to meet with pieces of silver bearing his mark; and among the best-known examples is the beautiful silver inkstand, now in Independence Hall, Philadelphia, which was made for the Provincial Assembly of Pennsylvania, and which was used at the signing of the Declaration of Independence and of the Constitution of the United States. In the Pennsylvania Museum there is a small brazier by Philip Syng, a most unusual and pleasing piece, while in the recent loan Exhibition at the same Museum was shown a silver bowl, the work of this silversmith, which bore the inscription "The Gift of D. Evans to S. Franklin," and a can, formerly the property of the Bayards of Delaware, still in the possession of their descendants. In the Metropolitan Museum there is a tankard, an excellent example of his handiwork, which until recently was the property of the Willing family of Philadelphia. That in spite of his manifold public activities Philip Syng still remained an active silversmith demonstrates the reverence he had for the craft of his family.

There was a third Philip Syng, silversmith, eldest son of Philip the second, born in 1733. He did not live, however, to execute many pieces, for he died at the age of twenty-seven. His father survived him twenty-nine years, and we may believe that the elder Syng before his death felt all too keenly the lack of a son bearing the name to which he himself had added so much honor — a son to whom he could pass on the skill and lore in the craft which his father had given to him. Mr. Syng, the second, died intestate, leaving an extensive estate, including a number of houses in Philadelphia, and a large country place, "The Prince Of Wales Farm" near the present Ardmore Station on the Pennsylvania Railroad. So ends the story of the Syngs, master silversmiths, eminent Philadelphians, types of straightforward, honest Colonial citizens.

What the Reveres were to silversmithing in New England, the Richardsons and the Syngs were in Philadelphia, yet a score of other workers in the craft flourished in this city during the Eighteenth Century, carrying forward the best traditions established by the early workers. The two decades following the Revolution mark

the halcyon days of Philadelphia silversmithing; the artisans who had established themselves here earlier were then working at their best; while other smiths, with the sudden rise of Philadelphia into national importance, flocked to the capital. From the late seventies and early eighties until the first decade of the new century a large number of the best American silversmiths were working here, and they sold their excellent wares to the prominent families who came to live in Philadelphia. It was during this period that the craftsmen of this city developed styles in silversmithing that are now looked upon as characteristic of this locality. The urn-shaped vessels surmounted by delicately pierced galleries were adopted and perfected by such well-known makers as Joseph Lownes, Christian Wiltberger, John McMullin, Abraham Dubois, and John LeTelier. The last named apparently became so enamoured of the pierced gallery that he made a unique service for the North family in which he added at the base, above a band of beading, the same pierced gallery that appears at the top. Nothing similar in design had ever before been seen, until this set was exhibited at the Pennsylvania Museum. The coffeepot is illustrated. The slop bowl of this same service, moreover, brought to light another interesting fact: it was marked on the bottom "I.L.T", initials which were previously assumed, but not proved, to be those of John LeTelier; near this mark, however, on the bowl was another, "LeTeLier" spelled in full, thus establishing for all time the identity of the disputed initials with this Philadelphia silversmith. The Lowestoft-shape teapot was another form adopted by the designers of silver in this city; so extensively indeed, was it employed here, that it might almost be termed in describing silverware "Philadelphia" shape. An illustration of a graceful pot of this design by Joseph and Nathaniel Richardson, and a caddy to match it by Carlile (a comparatively rare maker) is shown herewith. On these two pieces may be seen a type of monogram engraving which is believed to be also a peculiarity of the Philadelphia smiths — the monogram suspended from a bow-knot, beneath which are crossed two ears of wheat. It is found on many pieces of plate made by Philadelphia makers, and, as far as the present writers' knowledge extends, on no pieces made in other parts of the country.

With the names mentioned above should be included Richard Humphreys, probably at one time Philip Syng's apprentice, and John Myers, Humphreys' apprentice; James Musgrave, Thomas Shields, David Hall and John David. All these were skillful artisans

in the heyday of Philadelphia silversmithing; pieces of their silverware are frequently found in the old Philadelphia and southern families. Though the rise of Philadelphia into prominence in silversmithing was steady, it was not continued beyond the first decade of the Nineteenth Century. The epidemics of yellow fever in the last few years of the century before, proved especially disastrous to the craftsmen of this city, and when the national capital was removed to Washington in 1800 and the city was no longer the national center, the annals of the craft which for thirty years had been so bright, became dull and tarnished.

Horace Furness Jayne

J. M. Woodhouse

THREE EARLY AMERICAN SAMPLERS

THE two diminutive samplers at the top of the accompanying plate are the smallest I have ever chanced to come across. That of Betty Bennett is but four by five and a half inches, the other, her daughter's, even smaller, being but four and one half inches square. Both remain in the possession of the family, belonging to Mr. Francis C. Coley of New Haven, Conn., the grandson of the latter.

Betty Bennett was the daughter of Deliverance Bennett and Mary Benedict, born in that section of Fairfield, Conn., now known as Westport, February 25th, 1774, her sampler being worked in her twelfth year. She was but three years old when the British marched past her home in April, 1777, on their way to burn Danbury and the Continental supplies stored there. Her father was one of the small group of patriots who gathered to repel the invaders. Her mother hid her pewter, consisting of many fine pieces by Frederick Bassett of New York, in a brook running near-by. A tankard taken by the enemy was returned after being carried but a short distance. This piece, bearing her initials, is now owned by Mrs. W. G. Staples of Westport, her great great granddaughter. Thomas Bennett, the great great grandfather of Betty, was one of the original settlers of the

Compo section of Fairfield now included in the town of Westport. She died December 25th, 1857

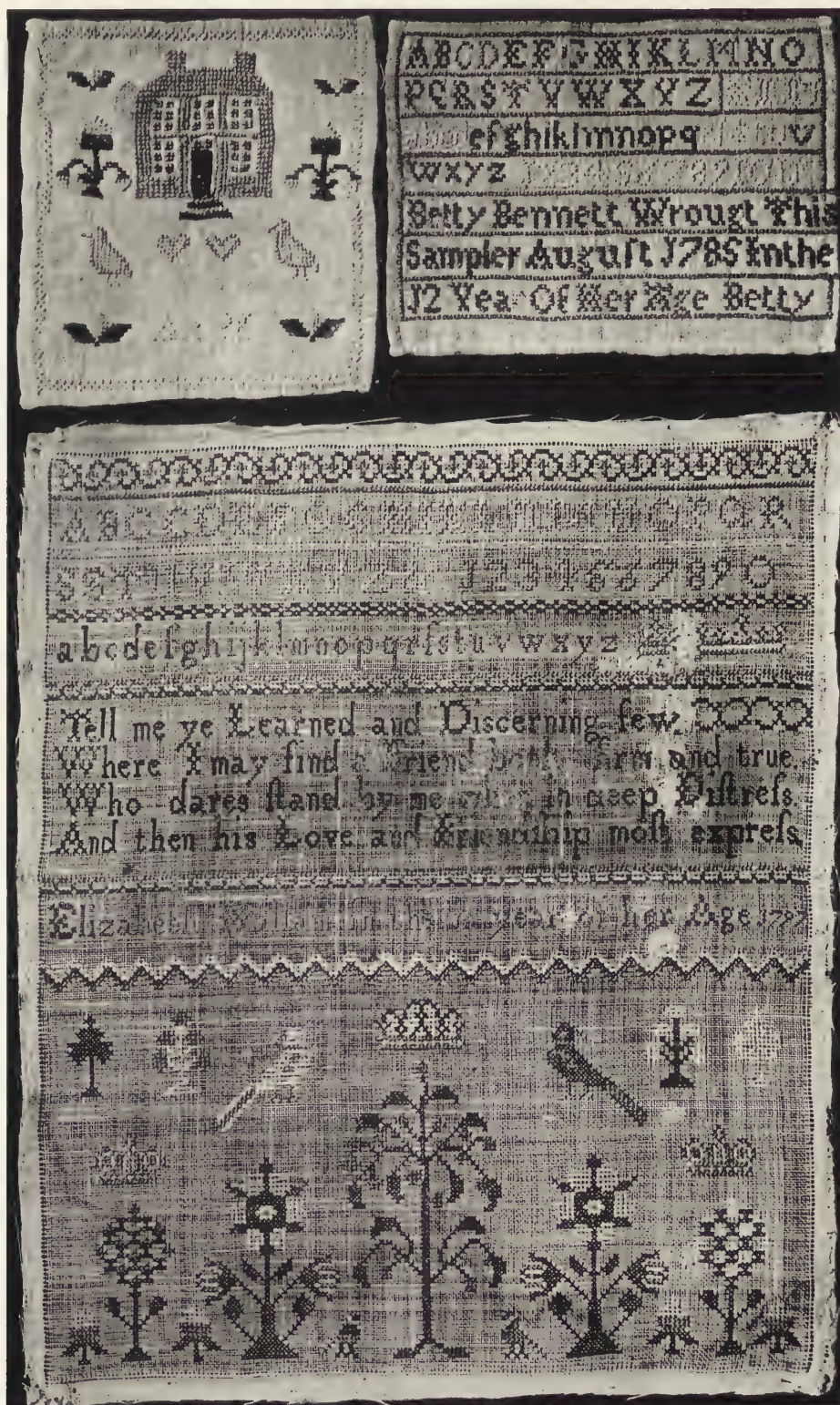
Betty Bennett married Taylor Hurlbutt, also of Fairfield, residing in the section now called Green's Farms, on December 5th, 1793. Taylor Hurlbutt was the third great grandson of Thomas Hurlbutt, compatriot of Lion Gardiner in the settlement of Old Saybrook. Their daughter, Althea, whose tiny sampler with the house and birds we reproduce, married Samuel M. Coley at the age of twenty-four. She died five years later, on March 12th, 1835.

The larger sampler at the bottom of the plate, worked on a piece of very coarse linen and considerably repaired at the upper right, as will be seen from the reproduction, is chiefly interesting for its fine workmanship. The decorative features are delightful indeed and almost perfect to the last detail, the lettering, elaborate, as one will see from the capitals, is exquisite in its finish. It was worked by one "Elizabeth Hallam in the 15 year of her age 1797" and measures ten and one-half by thirteen inches. The numerous crowns among the ornamentations suggest the possibility of there having been titled personages among her immediate ancestry. The colors, now much faded, include black, white, brown, gray, yellow and pink. In its original state it must have been a gay bit of needle-work as it certainly was an unusually fine one.

FOUR PAINTINGS BY ALBERT PINKHAM RYDER

OF THE pictures which illustrate this further essay devoted to the fascinating art of Albert Pinkham Ryder but one has heretofore been reproduced or publicly exhibited. They cover several periods of his development and present several of the characteristic motifs he used more or less continuously.

The insistent charm of Ryder's painting lies in the subtlety of his manipulation of values in the few colors in which he worked. It is consequently scarcely possible to acquaint one with the variety of his performance by reproducing works often very like in design and very different in the essentials of painting — those harmonies of values that are the despair of all except the masters of the medium. However there is enough apparent in the way of imaginative feeling



EARLY AMERICAN SAMPLERS





ALBERT P. RYDER: CHILDE HAROLD'S PILGRIMAGE
 10¼ inches high, 8½ inches wide. Collection of Mr. and Mrs. Warren P. King



ALBERT P. RYDER: LANDSCAPE
 37¼ inches high, 35½ inches wide. Collection of Mr. John Gellaly





ALBERT P. RYDER: PASTORAL
7¾ inches high, 14¾ inches wide. Collection of Mr. Salvator Anthony Guarino



ALBERT P. RYDER: ARCADIA
11¾ inches high, 12¾ inches wide. Property of Mrs. Julia Munson Sherman



to enable one at least to appreciate the originality and the beauty of his presentation of a subject.

The large Landscape with cattle owned by Mr. Gellatly is the only purely decorative painting from his hand with which I am acquainted. It is a singularly successful picture of its kind even in its present unfinished condition, and happily it remains just as he left it untouched by the fatuous brush of any fellow craftsman. The way in which the picture is screened in by the foliage of the trees at the left and its charm accentuated by the balance of light and dark in the coloring of the cattle gathered by the meadow spring is evident in the reproduction, which also suggests somewhat of the candour with which the canvas is painted and the beneficent sense of peace it conveys to the spectator. Without being very realistic it is full of the poetry of nature.

His Arcadia is an example of peculiar interest in that it is one of the few canvases in which he has combined the two schemes of color in which he habitually worked. The landscape and the figures are in the rich brown tonality of examples like the Arab Camp and the beautiful cloudy moonlit sky in the splendid greenish blue of his many small moonlit 'marines'. The figures are easily recognizable as being the same as appear in the little upright Dancing Dryads, and in practically the same poses. It is one of Ryder's most original and engaging compositions, inviting in its shadowy vistas of romance and truly musical in the rhythmic balance of forms. The poetry of the scene is emphasized by the moonlit glamour of the summer night's clouded sky which like an exquisite curtain screens this glimpse of fairyland.

The small Pastoral owned by Mr. Salvator Guarino is a very complete and satisfactory picture which the artist attempted unsuccessfully to enlarge. In the larger version the tree forms are too evidently deliberately cut off at the top of the canvas and create an impression of artificiality, a very serious fault in a work of art. Mr. Guarino's panel on the other hand conforms sensibly to the facts of nature and is devoid of all trace of the conscious exercise of artistic license in construction. Generally speaking I think it is true that Ryder's smaller canvases are his greatest works, with a few notable exceptions such as the Jonah, Race Track and the Arab Camp. Of its type this little panel is unsurpassed by anything he did.

Childe Harold's Pilgrimage is an exceptional work in more ways than one. It is of a fine silvery tonality, very blond in effect, and it

is finished with a painstaking fidelity as to detail suggestive of the young artist's pleasure in painting it. An early work, it is full of the romantic feeling of youth and the delicate charm of fanciful thought. Among his other pictures of the same period and in the same genre are the Wood Road, now owned by Dr. Ananda Coomaraswamy, and the Roadside Meeting in the Butler Art Museum at Youngstown, Ohio. Lacking the austerity, the dignity and the simplicity that mark the masterpieces of his later years these works reveal very clearly how much of promise there was in the best of the work of his youth.

In the April 1920 number of this magazine I published under the title of An Eastern Scene one of Ryder's larger canvases, a work curiously reminiscent of Rembrandt in both color and lighting, about which I had no actual evidence of authenticity at that time. The technical and artistic evidences, however, were convincing not alone to myself but to many other competent judges as well. Since then Captain John Robinson, formerly of the Atlantic Transport Line, now retired, with whom Ryder crossed to Europe several times, and a close friend of the artist's for many years, has positively identified the painting. He saw it often in Ryder's studio and remembers the painter quoting to him Longfellow's lines before it:

"They fold their tents like the Arabs,
And as silently steal away."

Captain Robinson adds that Ryder called the picture An Arab Camp, under which title it is reproduced and listed in my recent monograph on the artist. Another work Captain Robinson remembers very well is the Ophelia, also reproduced in the April 1920 issue of "Art in America" and in my monograph. He says that he saw the tree at the right in this picture altered seven times before it assumed its present shape.

Fredric Fairchild Mumford

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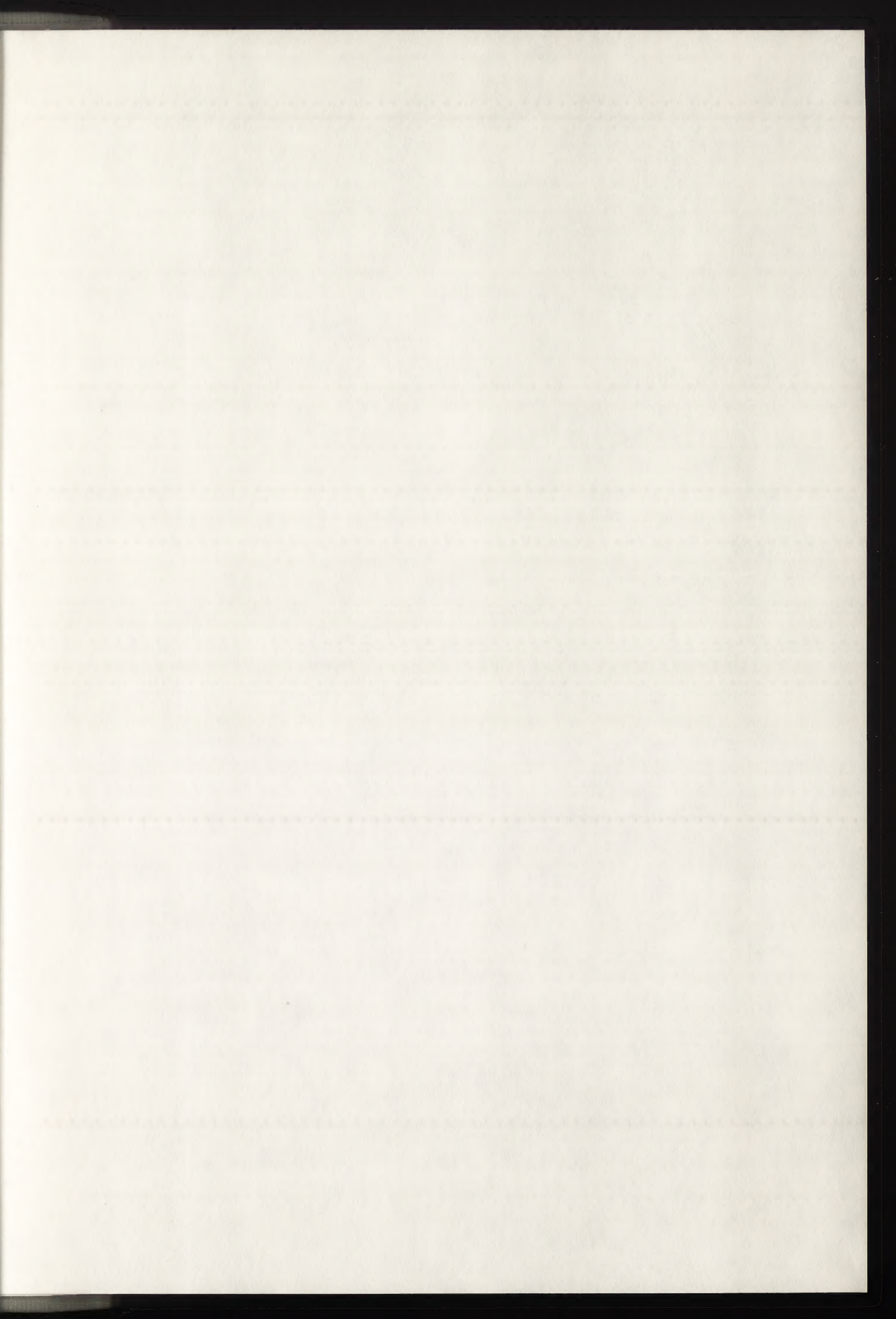
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